

***O BATERISTA***  
**CONTEMPORARY BRAZILIAN DRUM-SET:**  
**AFRO-BRAZILIAN ROOTS & CURRENT TRENDS IN CONTEMPORARY**  
**SAMBA-JAZZ PERFORMANCE PRACTICE**

**BY**

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To Celso Almeida, Edu Ribeiro, Cleber Almeida, Kiko Freitas, Cuca Teixeira, Ramon Montagner, Oscar Bolão, Erivelton Silva, Robertinho Silva, and Jorge Alabê

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## Preface

Brazilian music has been popular on the global music scene since the 1930s as exemplified by Carmen Miranda, *bossa nova*, *MPB* (*musica popular brasileira*), and the *tropicalia* movement. The combination of African-derived rhythm and instruments, poetic lyricism, European instruments and harmony, and indigenous elements has produced a rich musical heritage unique to Brazil and infectiously appealing to the outside world. Consequently, Brazilian folk music, samba, bossa nova, and popular styles have become increasingly relevant to music performance in the United States. University percussion programs are incorporating samba, maracatu, samba reggae, and Candomblé music into their percussion ensemble curricula. Jazz programs are conscientiously endeavoring to understand samba-jazz from a Brazilian perspective. A comprehensive knowledge of contemporary Brazilian performance practice is crucial to informed and relevant instruction and performance as American institutions incorporate Brazilian music into their curriculum. I have personally led university samba, maracatu, and samba-reggae percussion ensembles and performed in the Music City Samba percussion group and professional samba-jazz ensembles.

There is a particular need for research into contemporary developments in Brazilian music. As a student of Brazilian music and a musician with specialization in drum-set, I have a particular interest in contemporary samba-jazz. Samba-jazz represents the contemporary art music of São Paulo and Rio de Janeiro Brazil as well as practitioners in New York and other international music industry hubs. Contemporary

Brazilian drum-set performance practice in samba-jazz will be the focus of this document.

There is a general lack of in-depth knowledge in the United States concerning contemporary Brazilian drum-set performance. Resources are lacking regarding musical conventions, contemporary approaches, and expressive elements of music making such as phrase development, and creativity in samba-jazz. The goal of this research document is to partially fill a void in the comprehensive understanding of contemporary Brazilian samba-jazz drum-set. While 21<sup>st</sup> century samba-jazz music is progressive, it is also deeply rooted in early 19<sup>th</sup> century samba and its Afro-Brazilian ancestry. For this reason, it is necessary to discuss the origins of samba, major branches of samba styles, and historical manifestations of samba drum-set before presenting my primary thesis pertaining to contemporary Brazilian drum-set. In addition to providing historical and musicological background, I intend to isolate and identify fundamental conventions of rhythm and form inherent to samba, tracing the relevance of such conventions from the roots of samba through to contemporary samba-jazz performance practice.

Existing resources address Brazilian percussion and drum-set performance styles. Published performance methods such as *O Batuque é um Privilegio*<sup>1</sup> by Oscar Bolão and *The Essence of Brazilian Percussion and Drum-set*<sup>2</sup> by Ed Uribe emphasize the transference of folkloric percussion rhythms to the drum-set. Bolão and Uribe's manuals include historical background and relevant discographies. Recent publications by Henrique Almeida, Sergio Gomez, and Alberto Netto follow this format with the addition

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<sup>1</sup> Bolão, Oscar, *O Batuque é um Privilegio* (Irmãos Vitale, 2003).

<sup>2</sup> Uribe, Ed, *The Essence of Brazilian Percussion and Drum-set: With Rhythm Section Parts; Rhythms, Songstyles, Techniques, Applications* (Alfred Music Publishing, 1993).



of myriad practical examples of contemporary Brazilian grooves for drum-set. These method books provide a critical resource. The assimilation of the fundamentals of folkloric Brazilian percussion is essential to stylistic drum-set performance in samba and other Brazilian music styles. However, further study is required in order to develop a more comprehensive working knowledge of contemporary drum-set performance practice in Brazilian samba-jazz. The existing resources are lacking when it comes to the phrasing conventions of Brazilian drumming beyond ostinati examples. A critical point should be made regarding contemporary Brazilian drum-set. The instrument has been in use in Brazil since the early 20<sup>th</sup> century. A particular musical lexicon has developed over the past 100 years, unique and idiomatic to the drum-set. The implication is that contemporary samba-jazz drummers learn their art by directly observing and studying the representative drum-set players of the previous generations. In a sense, the drummers of today are speaking a dialect of samba derivative from samba percussion, but filtered through drum-set drummers. The first generation of Brazilian drum-set drummers transferred percussion sounds and rhythms to the drum-set directly. Subsequent generations of drum-set performers, though, have absorbed the ideas of their predecessors in addition to the samba culture around them. Not only have they passed on and developed a Brazilian drum-set heritage from generation to generation, they have been very much influenced by their love for American drummers.

I began my research with these critical points in mind. In an effort to begin to fill this void, I traveled to the epicenters of contemporary samba-jazz music, São Paulo, and Rio de Janeiro, Brazil to observe the music's leading practitioners. I met with leading contemporary Brazilian drummers, Celso Almeida, Cleber Almeida, Kiko Freitas, Cuca

Teixeira, Edu Ribeiro, and Ramon Montagner in the studios, clubs, and performance venues of the Vila Madelena boro. I met with Erivelton Silva in Rio, as well as Oscar Bolão an eminent drummer of the past 40 years who continues to be relevant in contemporary music. I also took a lesson with Robertinho Silva, drummer with major artists of samba throughout the 1960s, 70s, and 80s who masterfully evokes the percussion batteries of Brazil on the drum-set. I took private lessons and conducted interviews with the above representatives of Brazilian drumming. Interviews took place in the musicians' studios as well as at the clubs and venue lobbies. I also observed numerous live performances. In addition to recording private lessons and interviews, I purchased CD recordings to bring back with me for further listening, transcription, and analysis. I transcribed representative recordings from the 1960s through the 1990s, followed by an emphasis on contemporary transcriptions since 2000. I have included selected transcriptions to show stylistic considerations and identified conventions of samba in modern Brazilian drum-set. After I establish developments in the latter half of the 20<sup>th</sup> century, I will cite contemporary transcriptions pointing to the realization of fundamental phrasing conventions, creativity, and musicality and phrase development. Through the analyses of these transcriptions, commentary by top practitioners and observation, I intend to identify conventions of phrasing and form in contemporary samba-jazz drum-set; to show evidence of a Brazilian drum-set heritage beyond the transference of traditional percussion rhythms and influenced by American drum-set; and to highlight a strong connection to Afro-Brazilian roots in contemporary music that serves as a vehicle for contemporary innovation.

## Document Structure

Several areas will be covered to provide context to contemporary performance practice and to trace commonalities in musical conventions from early samba, through the 20<sup>th</sup> century and into contemporary samba-jazz. These include: the origins of samba; escolas de samba; early pioneers of Brazilian drum-set; and modern era Brazilian drum-set (1960s to the late 20<sup>th</sup> century). Discussion of the traditional percussion instruments of samba will focus on the functional rhythms and phrasing conventions of a few key instruments bearing the most relevance to the goals of this document.

Contemporary Brazilian jazz encompasses a variety of Brazilian rhythms in addition to samba. *Baião* popularized by Luiz Gonzaga and *maracatu* from Recife are two of the most prevalent. These rhythms are not only relevant, but also integral to contemporary Brazilian music. However, it is beyond the scope of this document to present each style in detail. Therefore, the historical background and analyses to be presented will remain focused on samba.

Brazil is home to myriad music styles in addition to jazz. The drum-set has its role in contemporary popular music, adaptations of folk music, film, etc. This document will focus on the progressive samba-jazz music as it is played in São Paulo and Rio de Janeiro. These cities serve as a hub for the most representative musicians in this genre in the way that New York City serves as a hub for American Jazz. I acknowledge Brazilian popular music, and the myriad stylistic developments happening in other centers of culture such as Recife while I intentionally focus this study and resulting document on the samba-jazz art music of São Paulo, and Rio de Janeiro. Study of samba-jazz reveals music deeply connected to its roots, as well as a progressive, expressive music,

aesthetically linked to Jazz in the U.S. This distinctly Brazilian art form has become increasingly relevant internationally in the past five years.

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## Notation Key

bass drum	snare	snare cross-stick.	tom 1	tom 2	floor tom	tamborin	cowbell
hi-hat	open hi-hat	hi-hat with foot	hi-hat with foot splash	ride cymbal	ride bell	crash cymbal 1	crash cymbal 2

## CHAPTER 1

### EARLY HISTORY OF SAMBA

An account of the historical origins and development of samba is essential before discussing contemporary Brazilian drum-set performance practice. This document would be incomplete without providing context for current trends. *Carioca* samba (urban samba from Rio)<sup>1</sup> is the result of an Afro-Brazilian dance genre coming into contact with hybrid Euro-Brazilian instrumental and lyrical forms. Early samba developed from the 19th century Angolan batuque. It migrated from Bahia to Rio de Janeiro around 1870 where it merged with European-derived dance styles the *maxixe* and *modinha*. European guitars, woodwinds, and percussion instruments were combined with Afro-Brazilian percussion and rhythmic sensibility.<sup>2</sup> Samba split into several major branches in the early 20th century differentiated by form, instrumentation, and context. The main types are *samba enredo* (carnaval samba), *samba batucada*, *samba de roda*, and carioca samba styles including *samba de partido alto* (today called *pagode*), *samba de gafieira*, and samba-jazz. This chapter will outline the origins and development of samba in brief. I intend to cover some of the major developments in order to provide context for a discussion of contemporary samba-jazz drum-set.

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<sup>1</sup> Carioca is a term ascribed to a person from Rio. It also functions as an adjective meaning from Rio.

<sup>2</sup> Plaut, Kimson Frank, "Samba: the Voice of the Morro: A Historical and Musical Analysis of a Brazilian Popular Form" (Diss., University of Washington, 1980), 95.

Samba has been referred to as “the heartbeat of Brazil.” No doubt, it is the Brazilian music most widely known to the outside world. Its distilled components include: Portuguese language and poetic lyricism; guitars, wind instruments, and percussion of European heritage; African diasporic rhythm; and Afro-Brazilian percussion. The combination of these elements, as they developed within Brazil, account for samba’s infectious international appeal. In order to discuss samba, a uniquely Brazilian art form, it is important to gain at minimum, a basic understanding of the major historic events that resulted in the transformation of African-derived musical practices in combination with Euro-Brazilian culture.

### **Origins of Samba**

The explorer Pedro Alvarez Cabral landed in Brazil in 1500 at the sight of what would later be called Salvador da Bahia, the capital of Bahia state. Cabral’s expedition initially found little resources worthy of exploiting, but the Portuguese soon determined the *pau brasil* tree could be processed for the red dye cultivated from its heartwood. The nation occupying 47% of the geography of South America ultimately took its name from this natural resource.<sup>3</sup> The Portuguese established sugar plantations and refineries decades later. The native peoples were enslaved to do the hard labor. Coffee, tobacco, and precious metal industries followed. As was predominately the case with hostile take-overs throughout South America, the natives failed to prove an adequate work force. They fled, died from European germs, or proved un-fit for the labor demands. The

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<sup>3</sup> *About.com Education: An Overview and Geography of Brazil*, <http://geography.about.com/od/brazilmaps/a/brazilfacts.htm> (accessed January 12, 2014).

Portuguese then began to import African slaves as a solution to the labor force predicament.

The Portuguese had already established major slave ports at Elmina and Luanda on the West African Coast, trading and importing African slaves to Portugal since the 15th century.<sup>4</sup> Over 3.6 million African slaves were forcibly relocated to Brazil between 1550 and 1850 resulting in the largest population of Africans outside the African continent.<sup>5</sup> This population was concentrated in Bahia state with Salvador da Bahia the principal port of entry. Four major ethnic groups—Guinea, Bantu-speaking peoples from Congo and Angola, Dahomey, and Yoruba—were brought to Brazil in concentrated waves respectively.<sup>6</sup>

Afro-Brazilian culture took hold in the rural part of Bahia state where ethnic groups were concentrated on the farms and refineries, and in runaway refugee towns. In the 17<sup>th</sup> century, the colonials segregated the slave population by ethnic group and by slaves vs. freed blacks. *Irmandades* (brotherhoods) were formed as a divide and conquer tactic with the goals of maintaining order and converting to Christianity. The slaves were allowed leisure time for socialization and to participate in festivals. Given the opportunity to maintain African traditions, the irmandades had the effect of aiding in the preservation of African culture.<sup>7</sup> In the church houses, the *terreiros*, the Afro-Brazilian religion of Candomblé was practiced. Each major ethnic group had its own branch of Candomblé

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<sup>4</sup> Rawley, James A., and Stephen D. Behrendt, *The Transatlantic Slave Trade: A History* (U of Nebraska Press, 2005) 18–19.

<sup>5</sup> Curtin, Philip D., *The Atlantic Slave Trade: A Census* (Univ of Wisconsin Press, 1972), 49.

<sup>6</sup> Bastide, Roger, *The African Religions of Brazil* (Baltimore: Johns Hopkins University Press, 1978), 46–47.

<sup>7</sup> Plaut, Kimson Frank, “Samba: the Voice of the Morro,” 81, 83–85.

with a complete pantheon of deities and associated specific rhythms and songs. Afro-Brazilians continued to worship their own deities aligning them with Christian saints according to common associations of states of human nature and the natural world.

Figure 1.1 Branches of Candomblé

<u>Candomblé</u>		<u>Ethnic Group</u>
Ketu	-	Yoruba
Angola	-	Angola/Bantu
Jejé	-	Dahomey <sup>8</sup>

As these displaced masses of African ethnic groups practiced Candomblé and engaged in general cultural practices including social events, music and dance, religious music gave way to secular music. Profane rhythms were performed following the completion of sacred Candomblé rituals in the terreiros. Thus, Afro-Brazilian social dances derived from sacred rhythms. Samba de roda, a circular dance, most closely resembles the Angola toque, *cabula*. It is characterized by call and response vocals in a verse-refrain format. The participants form a circle for a couple to dance inside. Hand-claps and *frigideira* (plate and knife) provide percussive accompaniment. Later instruments include the *pandeiro*, *surdo*, *berimbau*, and *reco-reco*.

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<sup>8</sup> Fryer, Peter, *Rhythms of Resistance: African Musical Heritage in Brazil* (Wesleyan University Press) 2000, 17-18.

## Carnival

The Portuguese *Entrudo* was the predecessor to carnival in Brazil. The festival was traditionally practiced to call forth spring rain. It involved throwing water and powders in the streets, as well as other pranks. This gave way by the mid 19th century to the pre-lent masked balls and parades celebrated today. The costumed parade groups that emerged became the precursors to 20th century *escolas de samba* (samba schools). These groups included *cordões*, *blocos*, and *ranchos*.<sup>9</sup>

### Figure 1.2 Carnival Groups

*cordões* - small costumed groups led by a flag-bearer

*blocos* - informal percussion groups later referred to as *batucadas*

*ranchos* - formal groups with a production theme, chorus, and instrumental ensemble of woodwinds, brass, and guitars. Their hierarchical structure included a music director, choral conductor, and choreographer.

## Samba Migrates to Rio de Janeiro

Rio was the capital of Brazil at the beginning of the 19th century. As the major center of culture and commerce in Brazil, the city attracted people in search of opportunity. Bahians of African decent migrated there in large numbers beginning around 1870 bringing with them Afro-Brazilian religion, culture, and samba de roda. This may have been due in part to the collapse of the tobacco and cocoa empires in Bahia, police repression of *terreiros*, and human rights legislation. The law of the free womb provided freedom to the offspring of slaves in 1871. Later, abolition of slavery was passed into law

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<sup>9</sup> Plaut, Kimson Frank. "Samba: the Voice of the Morro," 90-92.



in 1888.<sup>10</sup> Among the immigrants to Rio were the *Tias Baianas* (Bahian Aunts), matriarchal leaders and priestesses in Afro-Brazilian culture and Candomblé. Their homes became meeting places for Afro-Brazilian culture in Rio. There, the samba de roda met choro ensembles, batucadas (percussion batteries performing samba), and carnival songs. Samba *carioca* was the progeny.<sup>11</sup>

Tia Ciata was the most famous of the Bahian Aunts. Prolific Brazilian musicians Donga (Ernesto dos Santos), Pixinguinha (Alfredo da Rocha Viana), Sinhô, Heitor dos Prazeres, and João da Bahia were among the musicians who congregated at her home in the Praça Onze district. They would come to be known as the *velha guarda*, the old guard of samba, responsible for composing hundreds of carnival and popular sambas. Their music, distinct from the batucadas, included flute, cavaquinho, guitar, pandeiro and frigideira or reco-reco. They were choro musicians before incorporating samba into their repertory. Choro ensembles or *chorões* were the working bands around the turn of the century, performing at theaters, cinemas, and festivals. The choro was an instrumental style in rondo form featuring virtuosic improvisation. This style would develop in parallel to samba in the beginning of the 20th century, and adopt more complex chord progressions under the influence of jazz. The choro ensembles played a variety of music styles in addition to choro. These included European polkas, scottisches, and waltzes. The Euro-Brazilian *modinha* was especially popular. This lyrical salon music featured the guitar. The *maxixe* and *lundu* were dance genres featuring a close couples dance and the *umbigada* (an invitation to dance consisting of touch ing navels). The lundu combined

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<sup>10</sup> McGowan, Chris, and Ricardo Pessanha, *The Brazilian Sound: Samba, Bossa nova, and the Popular Music of Brazil* (Temple University Press, 1998), 22.

<sup>11</sup> Plaut, Kimson Frank. "Samba: the Voice of the Morro," 96.

Afro-Brazilian rhythm and song with European harmony and instrumentation. The maxixe was a popular carnival dance until being replaced by samba in the 1920s. This popular style had been influenced by polka, lundu, and the habanera.<sup>12</sup>

The velha guarda musicians were exposed to the batucadas, samba de roda, carnaval songs, and Candomblé at Tia Ciata's house. The premier carioca samba, samba de partido alto, emerged in the 1890s as a result of their jam sessions there. It featured a set refrain and improvised verses as was typical of samba de roda. The instrumentation was that of the chorô ensembles that popularized the style.<sup>13</sup>

Concurrent to the emergence of partido alto and the adoption of samba by the chorões, the batucadas were evolving as well. They adopted marching drums from military bands and processional carnival ensembles known as *Zé Pereira*. These included *caixas* (snare drums), *surdos* (bass drums), and *repinique* (tenor drum). They added *tamborim*, *pandeiro*, *cuica*, *agogô*, *reco-reco* and *ganzá*.<sup>14</sup> These percussion ensembles aligned with particular neighborhoods. They would meet at Praça Onze where rivalry frequently led to violent clashes. The establishment of *escolas de samba* in the late 1920s and 1930s legitimized the batucadas and formalized the samba parade competition.

Carioca samba as performed and recorded by the chorões in the 1910s was not yet a fully formed distinct genre. Pixinguinha, the son of a chorô musician, began recording in 1913. The early recordings of chorô ensembles included maxixe, tango, and polka. Though some were labeled as samba, they lacked the percussion and Afro-Brazilian

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<sup>12</sup> Livingston, Tamara Elena, and Thomas George Caracas Garcia, *Choro: A Social History of a Brazilian Popular Music* (Indiana University Press, 2005) 17, 27-28, 30.

<sup>13</sup> Plaut, Kimson Frank, "Samba: the Voice of the Morro," 99.

<sup>14</sup> Almeida, Renato, *História da Música Brasileira* (Rio: F. Briguiet e Companhia, 1942) 200.

rhythms that would become integral to the genre. Recorded samba at the time was distinguished from maxixe only by the inclusion of vocals, according to Plaut.<sup>15</sup> Donga and Alves wrote *Pelo Telefone* (On The Telephone) in 1916, registered by Donga in 1917 as a samba. Consensus is that the tune was actually a maxixe.

It wasn't until the 1920s in the Estácio de Sá neighborhood that the guitar, cavaquinho, and flute ensemble would fully incorporate Afro-Brazilian batucada percussion. The municipality was making infrastructure improvements in Rio in the 1920s that resulted in an increase in real estate premiums. This forced the impoverished Afro-Bahian population out of the boro surrounding Praça Onze into the morros (the slum neighborhoods on the hills surrounding Rio). These neighborhoods also came to be known as *favelas* after the proper name of one district in particular. Estácio de Sá became the hot spot for samba at this time. Sambistas including Bide, Ismael Silva, Nilton Bastos, Sinhô, and Caninha met in the *botequins* (bars) there to socialize and play samba. They wrote carnival songs for the batucadas prompting the establishment in 1921 of an annual song contest to select the theme song for each carnaval group. These composers incorporated the Afro-Brazilian rhythm and percussion of the batucadas. The new carioca samba was slower than the maxixe of the *velha guarda* composers and favored the African-derived four beat rhythmic cycle of samba over the habanera-derived tresillo of the maxixe. The tamborim, pandeiro, and surdo of the batucada groups came into use in samba carioca. Ismael Silva and his colleagues formed Deixa Falar Estácio de Sá in 1928, the first *escola de samba*.

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<sup>15</sup> Plaut, Kimson Frank, "Samba: the Voice of the Morro," 102.

By this time, the invention of the electric microphone facilitated the use of guitar and cavaquinho in the studio and on the radio. Earlier recordings (between 1902 and 1920) typically featured brass and piano. The radio made popular the music being played by these new samba ensembles featuring guitars and woodwinds along with samba percussion. Important bands of this era included Grupo da Caxanga and Grupo de Cidade Nova. Pixinguinha formed *Os Oitos Batutas* on the cusp of the 1920s to be featured at the Cinema Palais. This ensemble, with Donga, included cavaquinho, guitars, flute, pandeiro, and assorted percussion.<sup>16</sup>

It was Noel Rosa's *Na Pavuna* recorded in 1929 that first combined the chorô ensemble instrumentation with the batucada percussion of the escolas on vinyl. This solidified the core instrumentation for carioca samba including guitars and cavaquinho with pandeiro, tamborim, and batucada percussion.<sup>17</sup>

In Chapter 2, we will turn to the escolas de samba to establish the batucada percussion instruments, typical rhythms and conventions of the music. In addition, we will look at the Afro-centric rhythm concept integral to samba that will prove to be central to contemporary samba-jazz as well.

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<sup>16</sup> Plaut, Kimson Frank, "Samba: the Voice of the Morro," 99.

<sup>17</sup> Walsh, Lindsay, "Brazil is Samba: rhythm, percussion, and samba in the formation of brazilian national identity (1902-1958)" (Diss. Wesleyan University, 2010), 41.

## CHAPTER 2

### ESCOLA DE SAMBA

The distinctive musical language of the escola de samba (samba school) percussion section provides concrete examples of the conventions adopted by samba-jazz. An understanding of the rhythms, typical percussion instruments and musical conventions of samba schools is essential to any examination of contemporary Brazilian music. Therefore, a look at some key instruments in the percussion section will provide a context for the analysis of contemporary samba-jazz drum-set performance.

Deixa Falar Estácio de Sá, the first escola de samba, was founded in 1927. Composers Ismael Silva, Bide, Nilton Bastos, Armando Marçal, and others, established the “samba school” in an effort to bring legitimacy to the batucadas. Other samba schools were established on the heels of Deixa Falar and formal competition began in 1932. Mangueira, Portela, Salgueiro, Império Serrano, and Mocidade Independente de Padre Miguel, all represent individual favelas in the hills surrounding Rio. The samba parade became official under government sanction in 1935 and the escolas gained the title *Grevio Recreativo Escolas de Samba* (G.R.E.S.). The annual samba parade competition became a hallmark from this point on. The first escolas included the *bateria* and *baianas* - the percussion section and dancers representing the archetypal women from Bahia. Over the next couple of decades, more sections or *alas* were added to the escolas. Regulations were established to define judging criteria for the parade competition. Judges are

stationed throughout the parade route at the *sambadromo* evaluating each section as well as the general effect and the degree to which the elements work together harmoniously to convey the production's *enredo* (theme).<sup>1</sup> The bateria is joined by amplified cavaquinho, guitar and vocals in performing *samba enredo* (samba theme), referring to both the theme song itself and the type of carnival samba being performed with these ensemble elements in combination. When the percussion section performs separately without the guitars and vocals, it is said to be playing *samba batucada*.

## Bateria

The escola de samba percussion section is called the bateria. The core instruments in the bateria are listed in figure 2.1. These are my own brief descriptions. Please consult *O Batuque Carioca*<sup>2</sup> or *The Essence of Brazilian Percussion and Drum-set*<sup>3</sup> for a more thorough description of each instrument and its associated techniques and rhythms.

### Figure 2.1 Escola de Samba Bateria Instrumentation

*caixa de guerra* - the principal snare drum used by the escolas; higher in pitch than conventional western snare drums; the performer plays on the snare side.

*tarol* - snare drum with a shallow profile and a 13 or 14 inch diameter

*surdo* - bass drums in three sizes

*primeiro* (1<sup>st</sup> surdo) also called *marcante* because it “marks” the beat.

*segundo* (2<sup>nd</sup> surdo) also called *resposta*—it “responds” to the primeiro.

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<sup>1</sup> Plaut, Kimson Frank, “Samba: the Voice of the Morro,” 108-110.

<sup>2</sup> Gonçalves, Guilherme, and Odilon Costa, *Aprendendo a Tocar O BATUQUE CARIOCA: As Baterias das Escolas de Samba do Rio De Janeiro*, 2nd ed. (Rio De Janeiro, Brazil: Groove, 2012).

<sup>3</sup> Uribe, Ed, *The Essence of Brazilian Percussion and Drum Set: With Rhythm Section Parts; Rhythms, Songstyles, Techniques, Applications* (Alfred Music Publishing, 1993).

*terceiro* (3<sup>rd</sup> surdo) also called *cortador*—it “cuts” the rhythm performing variations and improvisations.

*repinique* - high pitched tenor drum; calls the bateria to enter the time or in call and response *paradinhas*.

*tamborim* - small hand held drum; performs the *carreteiro* and provides rhythmic interest with *desenhos* (designs) composed by the bateria director.

*pandeiro* - Brazilian tambourine with dry inverted jingles as compared to western tambourines.

*chocalho de platinellas* - shaker consisting of rows of tiny paired cymbals.

*agogô* - African derived double bell

*ganza* - cylindrical shaker

*cuica* - friction drum

The instrumentation for each escola can vary slightly. For example, some groups such as Beija Flor and Mocidade Independente use *frigideiras* (small frying pans).

Mangueira is unique for the absence of the second surdo. Instruments have also been added or altered as the institution has evolved. The *repinique de charuto* for example has made a recent return to the bateria after a forty-year absence.<sup>4</sup> Despite variation and innovation the core instrumentation has remained relatively consistent since the 1950s.

There is a degree of homogeneity between the percussion parts of the individual escolas, however some baterias are identifiable by their signature caixa parts. Example 2.1 shows some traditional caixa parts and corresponding escolas. The current trend is toward two distinct parts for *caixa em cima*<sup>5</sup> and tarol, two of the snare drum types used in the

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<sup>4</sup> “Repinique de charuto,” *Samba Supplies: percussão do brasil*, <http://www.sambasupplies.com/?p=productsMore&iProduct=348> (accessed March 3, 2014).

<sup>5</sup> *Caixa em cima* translates to “snare drum up above.” This drum is held resting on top of the left arm or shoulder. A stick held in the fingers of the left hand is used to play quieter “filler notes.” The right hand with stick is free to play the primary notes of the part.

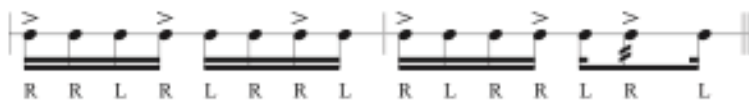
percussion sections, resulting in a thick texture that propels the ensemble and enhances the swing.

#### Example 2.1 Signature caixa patterns of escolas de samba

##### Mocidade Independente



##### Mangueira



##### Viradouro/Estácio de Sá



Example 2.2 is a typical score for a bateria from the escolas de samba. This sample score shows the repinique calling the percussion section to begin playing. It takes a great deal of energy to get a typical percussion section of 300 *sambistas* to enter the rhythm from a state of rest and immediately achieve the swing and strong sense of forward motion inherent to samba batucada. This is particularly true at today's tempos of approximately 150 beats per minute. Staggered entrances among the sections and stylistic entradas (entrances) help to initiate the momentum of the bateria during these starts. Note the distinct tamborim, caixa, and 3rd surdo entradas in music example 2.2. The caixa and tarol sections play a simple eighth note entrada in mm. 3–4. After performing the entrada, the caixas play the “Viradouro” part and the tarols play a simple ride pattern emphasizing the “heartbeat” rhythm stylistic to samba.



Example 2.2 Escola de samba bateria score

The musical score is divided into two systems, each containing six staves for different percussion instruments. The time signature is 2/4.

**System 1 (Measures 1-6):**

- Agogô:** Measures 1-4 are whole rests; measures 5-6 have eighth rests.
- Tamborim:** Measures 1-4 are whole rests; measures 5-6 have eighth notes in groups of three (trios).
- Caixa:** Measures 1-2 are whole rests; measures 3-6 have eighth notes with accents, starting with a half rest in measure 3.
- Tarol:** Measures 1-2 are whole rests; measures 3-6 have eighth notes with accents, starting with a half rest in measure 3.
- Repinique:** Continuous eighth notes with accents throughout all six measures.
- Surdo 3a:** Measures 1-2 are whole rests; measures 3-6 have eighth notes with accents, starting with a half rest in measure 3.
- Surdo 2a / Surdo 1a:** Measures 1-2 are whole rests; measures 3-6 have quarter notes.

**System 2 (Measures 7-12):**

- Agogô:** Measure 7 has a half note with a fermata; measures 8-12 have eighth notes.
- Tamborim:** Measures 7-12 have eighth notes with accents, including some groups of three.
- Caixa:** Continuous eighth notes with accents throughout all six measures.
- Tarol:** Continuous eighth notes with accents throughout all six measures.
- Repinique:** Continuous eighth notes with accents throughout all six measures.
- Surdo 3a:** Measures 7-12 have eighth notes with accents, including some groups of three.
- Surdo 2a / Surdo 1a:** Measures 7-12 have quarter notes.

13

Agogô

Tamborim

Caixa

Tarol

Repinique

Surdo 3a

Surdo 2a  
Surdo 1a

### **“Heartbeat” Rhythm and “Feel”**

The “heartbeat” rhythm is an important element in samba. Ganza, chocalho, surdo, repique and caixa work in tandem to convey this rhythm, along with the characteristic feel of the 16<sup>th</sup> note subdivisions. The ganza and chocalho double thetarol rhythm shown in example 2.2 accenting the first and fourth 16<sup>th</sup> note. Correct spacing of these two notes is essential to a stylistic samba feel. Not mathematically precise, the rhythmic spacing has a lilt similar to that of an actual heartbeat. The correct stylistic interpretation lays somewhere between two 8<sup>th</sup> note triplets and two 16<sup>th</sup> notes. Consequently, the spacing between the first, second, third and fourth 16<sup>th</sup> notes is closed down so that the subdivisions are sounding ahead of strict 16<sup>th</sup> note timing. It is the spacing between the fourth subdivision and the first (the next downbeat) that is expanded. Regarding the feel of the 16<sup>th</sup> note subdivisions in samba, an analogy is frequently made to the rolling of an egg end over end.

Outside of the samba school setting, the heartbeat rhythm also applies to surdo when performed in smaller carioca ensembles such as pagode groups. In this scenario, one surdo is typically used. The performer strikes the drum with the mallet on beat one and two, dampening beat one with the left hand. The left hand also taps the drumhead on the fourth 16<sup>th</sup> note, resulting in the characteristic dotted 8<sup>th</sup>–16<sup>th</sup> heartbeat rhythm. The “heartbeat” rhythm and the proper feel are especially important to drum-set drummers, as it is typically played on the bass drum. We shall see that this rhythm is also played on any limb and instrument of the drum-set in contemporary music.

## Tamborim

The tamborim part in example 2.2, mm. 5–10 is a standard *entrada* for the tamborim section. The *entrada* provides rhythmic interest and calls the *agogô* and *chocalho* sections into the rhythm. There are many *entrada* variations and new ones being composed with each new carnival season. There are two primary types of time patterns for the tamborim section. The *carreteiro* (also called *virada*) involves a left hand flip of the instrument on the third subdivision facilitating the constant motion of 16th notes. The other main time pattern is *telecoteco* (example 2.3). There are a number of possible variations on *telecoteco*. Regardless of the variation, the concept and function remains consistent.

### Example 2.3 Tamborim ride patterns

#### carreteiro / virada



#### telecoteco



#### var. 1



#### var. 2



#### var. 3



***“Terceiro” (3<sup>rd</sup> Surdo )***

The surdos enter in measure 3, beat 2 beginning with the primeiro (1st surdo), the lowest in pitch of the three surdos (example 2.2). The 2nd surdo, the second lowest in pitch, responds playing on beat 1. The two perform a polka-like two-beat pattern. Samba is felt “in 2” as outlined by the hi-low alternation of the 1st and 2nd surdos. The 3rd surdo or “terceiro” a.k.a. *cortador*, “cuts” the rhythm - emphasizing beat two along with the primeiro and providing the swing in the rhythm with a combination of arranged and improvised variations. Stylistic variations range from simple 2-bar phrases to intricate *desenhos* (designs) and improvised solos. Percussion section breaks and designs are specifically arranged relative to the samba enredo. Analysis of the stylistic variations and improvisations of the *terceiro* (3rd surdo) reveal much about the presence and function of a referential timeline (or “clave”) in samba. This will be demonstrated by a few music examples to follow. But first, we will look at telecoteco and the Afro-Brazilian 4-beat timeline in samba.

## Telecoteco

Samba is characterized by a 4-beat time cycle divided into two bars of 2/4. This time cycle is evident in the tamborim, caixa, and third surdo parts as shown in example 2.4. A system of rhythmic tension and release or suspension and resolution is evident in

Example 2.4 Time cycle

The musical score for Example 2.4 is written for three percussion instruments in 2/4 time. The score is organized into four measures. The instruments are labeled on the left: Tamborim, Caixa, and Surdo 3a. Each instrument has a staff with a key signature of one sharp (F#) and a 2/4 time signature. The Tamborim part consists of eighth notes. The Caixa part consists of eighth and sixteenth notes with accents. The Surdo 3a part consists of quarter and eighth notes.

Tamborim

Caixa

Surdo 3a

samba as is the case with many other forms of West African diasporic music genres. This conception of rhythmic direction and cohesion similar to that of clave in Afro-Cuban music is central to samba even though Brazilians generally do not use the term “clave” for their music. This concept in samba can be represented by telecoteco as played by the tamborim, by strumming patterns of the cavaquinho, and by the partido alto rhythm (music example 2.5). While the term “clave” is used in context of Afro-Cuban music, scholars refer to this phenomenon in West African music as the “time-cycle” or “time-line.” I will use the term telecoteco for the purposes of this document. It is a modern term and one that would be recognized by any samba enthusiast. Alternatively, one could use the term “partido alto” which refers to a particular rhythm as depicted in music example 2.5 as well as to a particular style of samba as discussed in the previous chapter.

#### Example 2.5 4-beat cycle / Telecoteco

Telecoteco beginning on the syncopated side



Telecoteco beginning on the downbeat side



As illustrated, telecoteco can be conceived of as beginning from the syncopated side or the downbeat side. This critical concept is true for all “clave-centric” music. Rhythms, songs, and rhythm breaks may begin on either side, so to be comfortable with the music, the performer must be familiar with playing a given style in either “direction.” A performer is said to be “crossed” when he is playing in the opposite “direction” of the ensemble, i.e. beginning on the downbeat side when the ensemble is beginning on the “syncopated side.” Performing “crossed” results in rhythmic disharmony. Sambas may begin on either side. It is most common for samba to begin on the syncopated side in Brazil - most examples in this document will follow that model. In contrast, most stylized sambas performed by Americans in the U.S. tend to start on the downbeat side. This may be the result of Americans’ familiarity with downbeat oriented music, i.e. the shuffle and its derivatives in jazz and rock. Regardless of which “side” telecoteco begins, it is stylistic to maintain the same rhythmic direction throughout a given performance selection. Therefore, all performers must adhere to the given direction of the established timeline and avoid changing direction within a song or selection. This distinctly African-derived characteristic is evident in samba de roda, escola de samba, samba batucada, and partido alto.

## **Entradas**

As described above, *entradas* are stylistic rhythmic figures performed upon entering the time in samba school percussion sections. Entradas are also performed at the beginnings of phrases, marking song form in carioca samba styles. Because telecoteco most often begins on the syncopated side in Brazil, an entrada, in addition to marking

form, facilitates a smooth transition into the groove. The start of each successive repetition is typically anticipated when cycling telecoteco beginning on the “syncopated side.” The resulting avoidance of the downbeat feels comfortable due to the cyclic nature of telecoteco. However, there is an inherent awkwardness to beginning telecoteco from a dead stop on the syncopated side. Music example 2.6 includes several entradas. The entradas shown are typical to a samba bateria’s tamborim section. They are also played on solo tamborim in small group samba ensembles. Also performed by Carioca samba rhythm sections, these conventions are integral to the instrumental language of samba. It is a central objective of this document to show the relevance of these conventions in contemporary samba-jazz. Chapters 3, 4, and 5 will show these elements at work through analysis of early samba drum-set, the modern era, and contemporary music respectively.

Examples 1 and 2 in example 2.6 depict entradas using a series of straight eighth notes ending with an anticipation of telecoteco. This standard convention has a distinct signature sound as it momentarily suspends the expected syncopations. It is also common, especially in pagode samba to omit the first eighth note.<sup>6</sup> A simple option for beginning telecoteco is to play squarely on the downbeat the first time only followed by the cyclic rhythm as in example 3. A third option is to treat the first attack after the beat as an accent deliberately emphasizing the otherwise weak beat as shown in example 4. Examples 5 and 6 are essentially the same convention. The performers start the phrase with a dotted eighth note figure familiar to bossa nova and other styles. Two examples are shown demonstrating possible variations on telecoteco. Example 7 is a variation on example 1. A sense of suspension and “lift” results from accentuating the upbeat eighth

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<sup>6</sup> The partido alto style of samba became pagode samba in the 1980s. Exemplified by the group *Fundo de Quintal*.



## Example 2.6 Entradas

entrada

telecoteco



entrada

telecoteco



entrada

telecoteco



entrada

telecoteco



entrada

telecoteco



entrada

telecoteco



entrada

telecoteco

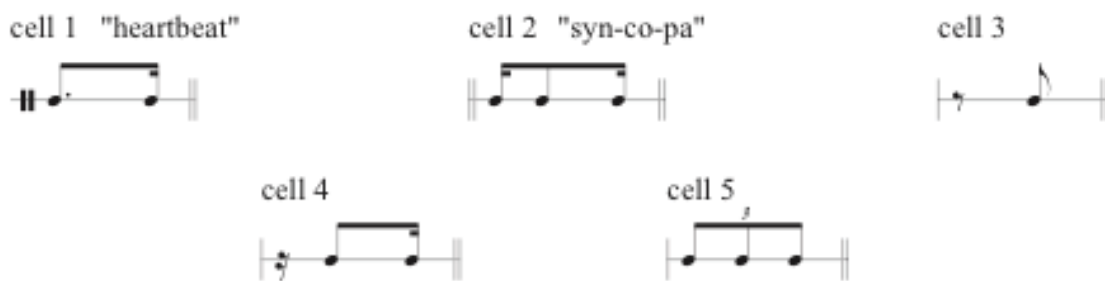


notes. Some of these same conventions are used as phrase endings in addition to being played as entradas. This is especially the case with example 7, a common improvisation for the terceiro in samba batucada.

### Phrase Development: Rhythmic Cells

We have seen a four-beat system of tension and release at work in samba. We have also seen that entradas and conventions are used to begin and end phrases. We will now begin to look at additional elements of phrasing development. A typical device used to generate rhythmic variety is simple variation. This can be done by stringing together variations of telecoteco, such as those in example 2.3. Another common device used in phrase development is to momentarily break away from telecoteco, performing stylistic rhythmic cells. The rhythmic cells shown in music example 2.7 are some of the most prevalent for use in phrase development in samba. Melodies for samba as well as baião,

Example 2.7 Common rhythmic cells



maracatu, and other styles make extensive use of these cells. They are equally recurrent in melodic and rhythmic improvisations. In addition, they can be used as either entradas or transitional material. It is stylistic when performing these “cells” as improvisational devices, to return or “resolve” back to telecoteco in the same rhythmic direction that was previously established. Two of these cells will be referred to by name throughout this

document. The first, the “heartbeat” rhythm has already been discussed. The second, cell number 2, is essential to samba as well. For the purpose of this document, I am using the term “syn-co-pa”—as used in the Kodály method of music pedagogy—as a practical way to make reference to this rhythm. This rhythm is ubiquitous in Brazilian improvisation and melody construction. We will see some of these cells used in the context of 3<sup>rd</sup> surdo variations in example 2.9.

### Phrase Development: Terceiro (3rd Surdo)

Improvisation and variation within an established lexicon, is characteristic of samba, as it is in other Afro-centric music styles. The variations and improvisations of the 3rd surdo and tamborim are particularly informative to phrase development in samba-jazz. The 3rd surdo or “cortador” provides a means to examine phrasing conventions in samba through typical phrases and variations, improvisations, and desenhos. Observe in music example 2.8 the basic 2-bar rhythm of the terceiro as it aligns with telecoteco - two eighth notes in the middle of the cycle anticipating the downbeat, and the “syn-co-pa” figure anticipating the syncopated side of the time cycle.

Example 2.8 Basic terceiro part

Telecoteco

Surdo 3a

Music example 2.9 depicts several examples of typical phrases for terceiro in samba batucada. Rhythmic tension is extended at the 8th note level as in variation 1 and at the 16th note level as in variation 3. It is especially important to note that terceiro phrases consistently resolve on the final 16<sup>th</sup> note anticipating the start of telecoteco. It is the resolution within the time cycle that maintains rhythmic harmony with the ensemble avoiding getting “crossed.”

### Example 2.9 Third surdo phrases

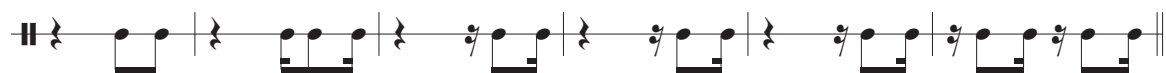
Var. 1



Var. 2



Var. 3



Var. 4



Var. 5



## Hemiola

In addition to variation and the use of rhythm cells, the use of hemiola is very common in Brazilian music. While the tamborim section parts in samba schools exemplify the use of entradas and other conventions, the improvised phrases of the solo tamborim in carioca samba groups also contain these devices. The excerpt below (example 2.10) from Paulinho da Viola's "Argumento," demonstrates the use of variation and an extended hemiola.

Example 2.10 "Argumento," tamborim transcription

1:44

The musical notation is a transcription of a tamborim part in 2/4 time, spanning six staves. The notation uses a treble clef and a key signature of one sharp (F#). The rhythm is characterized by a mix of eighth and sixteenth notes, often beamed together. The first staff is labeled "telecoteco variation" and "hemiola". The second staff is labeled "telecoteco variation". The third staff is labeled "telecoteco variation". The fourth staff is labeled "telecoteco variation". The fifth staff is labeled "telecoteco variation". The sixth staff is labeled "telecoteco variation".

## **Conventions of Samba**

We have seen that samba is felt “in 2” as is outlined by the hi-low alternation of the 1st and 2nd surdos. Locomotion is provided by ganza, chocalho, repinique, and caixa with a “heartbeat” rhythm being accented in the tarol part. This heartbeat rhythm is also accentuated by the left hands of the surdo drummers, and on the ganza and chocalhos. Telecoteco has been identified as a 4-beat time cycle dictating the direction of rhythmic tension and release. Specific entradas, rhythmic cells, and phrase endings can be identified in the phrase development and formal structure of samba. These conventions can be identified within carioca samba, samba-jazz music of the 1960s through the 1990s, and in the contemporary samba-jazz of today. The following chapters will demonstrate this continuity in early Brazilian drum-set, 20<sup>th</sup> century modern era developments, and—the central focus of my study—in contemporary drum-set performance.

### CHAPTER 3

#### THE FATHERS OF BRAZILIAN DRUM-SET

Critical background information has been presented outlining the origins of samba in Afro-Brazilian culture, its migration to Rio and subsequent development into carioca samba styles. Having also presented essential percussion instruments and conventions of *escolas de samba*, we can now begin to look at the early manifestations of samba on the drum-set. We shall see that *tamborim*, *caixa*, *repenique*, and *surdo* parts figure prominently in the samba drum-set orchestrations of the 1920s through the 1940s.

The first samba drum-set recordings took place in the late 1920s. Recording houses Odeon, Victor, and Columbia established in-house *orquestras* to record popular samba singers. The Simon Bountman Pan American Orquestra at Odeon was one such ensemble.<sup>1</sup> The label imported state of the art microphones and hired Simon Bountman, a conductor, arranger, and violinist, to lead the house band. LPs featuring American jazz big bands such as Paul Whiteman's were influential in Brazilian pop culture at the time. Brazilian labels sought to imitate this sound, producing lush horn arrangements to accompany popular Brazilian singers such as Francisco Alves and Mário Reis.

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<sup>1</sup> Barsalani, Leandro, "As Sínteses de Edison Machado: Um Estudo Sobre o Desenvolvimento de Padrões de Samba na Bateria" (MA Thesis, State University of Campinas, 2009) 47.



Bountman's orchestra featured saxophones, trumpet, trombone, tuba, banjo, and drum-set.<sup>2</sup>

Tuba provided the bass line in 2/4 meter. Drum-set parts of the time were relatively sparse providing a reinforcement of the bass line as derived from the 1<sup>st</sup> and 2<sup>nd</sup> surdos of samba batucada and playing the telecoteco of the tamborims and caixas on the snare drum without snares. Pandeiro was frequently used in addition to drum-set to convey the feel and the characteristic sound of samba.<sup>3</sup> It is nearly impossible to determine the exact recorded drum-set parts of the time due to the limitations of recording technology and the thick brass and woodwind arranging. Brief discernable passages and solo fills provide some reference for the performance style of the time.

### **Samba *Cruzado***

Luciano Perrone, Valfrido Silva, Benedito Pinto, and Sût (João Batista dos Chegas Pereira) are among the premier samba drum-set drummers. The manner that they performed samba is referred to as samba cruzado or samba batucada. Born in the first decade of the 20<sup>th</sup> century, they performed in dance hall jazz bands, in theater orchestras, and for radio as teens. They became the drummers of the studio orchestras for the major international record labels by 1930, accompanying the samba singers of the day.<sup>4</sup>

Perrone is credited with innovating the use of snare drum in carioca samba recordings in 1927 with the Bountman orchestra at Odeon. He went on to establish an enduring professional association with pianist Radames Gnattali, writing and recording

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<sup>2</sup> McCann, Bryan. *Hello, hello Brazil: popular music in the making of modern Brazil*. Duke University Press, 2004. 138.

<sup>3</sup> Nene, *Brazilian Rhythms* (ParisEditions Aug. Zurfluh, 1989), 2.

<sup>4</sup> Barsalani, *As Sinteses de Edison Machado*, 47.

together for the next 60 years. Gnattali dedicated two sambas to Perrone – *Samba em Três Andamentos*, and *Bate Papo a Três Vozes*. Perrone was the most in demand drummer at all the major labels by 1929. He recorded Gnattali’s arrangement of Ary Barroso’s infamous “*Aquarella do Brasil*” with Francisco Alves in 1939.<sup>5</sup>

Valfrido Silva became the drummer for two recording bands at RCA in 1932, *Os Diabos do Céu*, and *Grupo da Velha Guarda*. He recorded the first drum solo with Sílvio Caldas on Ary Barroso’s “*Faceira*” in 1931. He later joined Francisco Alves at Odeon accompanying Aurora Miranda on “*Cidade Maravilhosa*.” Valfrido also composed sambas and wrote successful sambas with Noel Rosa. He recorded a unique LP with pianist Gadé in 1956. The record, “*Gafieira*” featured Silva and Gadé playing duo (piano and drums).<sup>6</sup>

### ***Samba na Bateria (Samba on the Drums)***

Perrone, Silva, Pinto, and others were influenced by the samba batucada that was developing in Estácio Sá and basically transferred fundamental time patterns of samba percussion to the drum-set. As discussed in chapter 1, the Estácio Sá neighborhood had become the nucleus of samba batucada in the 1920s. The Afro-Brazilian percussion of the Estácio batucadas was being integrated into recorded sambas following Noel Rosa’s 1929 recording of “Na Pavuna.” The following examples will show some of the ways that drummers of that generation performed samba batucada on the drum-set. Music Example 3.1 shows the basic rhythm pattern performed by Luciano Perrone on Alves’ 1939

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<sup>5</sup> *Allmusic*: Luciano Perrone, <http://www.allmusic.com/artist/luciano-perrone-mn0000302219> (accessed May 6, 2013).

<sup>6</sup> *Allmusic*: Valfrido Silva, <http://www.allmusic.com/artist/valfrido-silva-mn0001392302> (accessed May 6, 2013).

recording of “Aquarella do Brasil.” Gnattali’s brass figures sometimes begin on the downbeat side of telecoteco, inconsistent with Perrone’s otherwise batucada-inspired pattern.

Music Example 3.1 "Aquarela do Brasil," 1939,  
drums: Luciano Perrone.



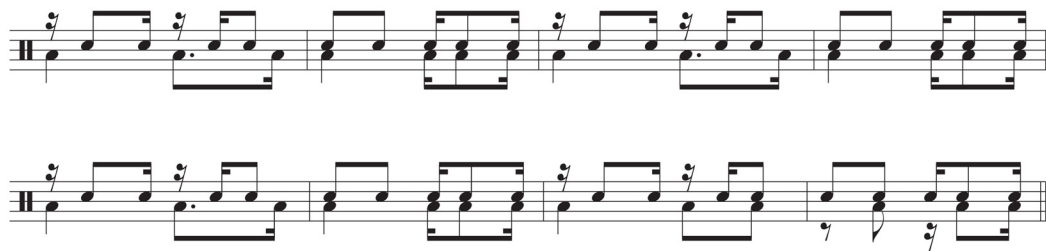
The term *samba cruzado* came from the drummers crossing their hands to perform the samba batucada style on the toms and snare drum, similar to the way that drummers cross their right hand over their left to play on the hi-hat on a conventional drum-set. This approach likely came about as an extension of playing in *escola de samba* percussion sections. The techniques of playing *tamborim*, *caixa*, *repinique*, and *pandeiro* are very much right hand or strong hand dominant. The left hand generally holds the instrument. So it follows that the first samba drum-set drummers either came directly from the batucada experience or applied this approach as a natural continuance of their exposure to it. Therefore the right hand played the more active rhythmic parts on the snare drum emulating *tamborim*, *repinique*, and *caixa*, while the left hand crossed over to perform *surdo* parts on the toms (Music Example 3.2).

Music Example 3.2 Samba cruzado  
right hand on snare drum



The 1956 recording of “*O Feitiço Virou*” features improved recording quality facilitating a more precise transcription of the drum part. Silva’s performance incorporates more of the 3<sup>rd</sup> surdo typical phrasing. This includes the main pattern and even a conventional phrase ending. This approach is performed with a cross-stick on the snare drum and with dampened and undampened strokes on the tom (Music Example 3.3).

Music Example 3.3 “O Feitiço Virou” 1956, drums: Valfrido Silva.



Music Example 3.4 shows several approaches for performing samba batucada as they have been traditionally performed and passed down through generations. Since the 1960s, this approach is less common for performing samba.<sup>7</sup> It has been displaced by less sonically dense approaches utilizing cymbals and drums. However, the samba batucada approach is used during sections of songs and in drum solos to convey a more traditional sound.

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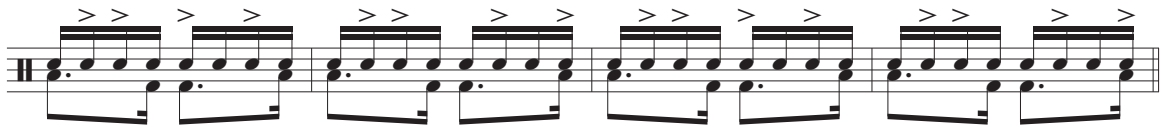
<sup>7</sup> Celso Almeida, interview with the author, July 12, 2012.

### Example 3.4 Samba batucada drum-set variations

Var.1 Samba cruzado performed "crossed" or open-handed



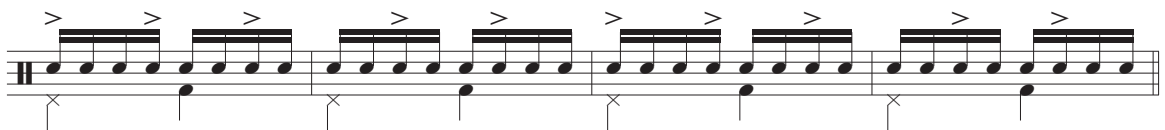
Var.2 Samba cruzado performed "crossed" or open-handed



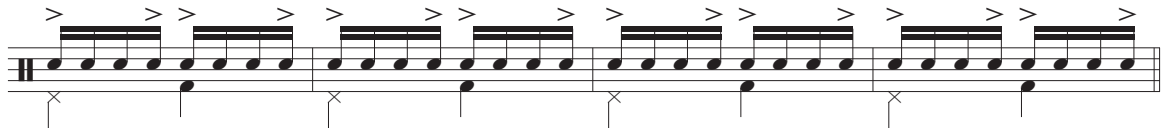
Var.3 Right hand performing damped notes "dead-stroking" the floor tom.  
Open-handed approach offers flexibility for improvising variations



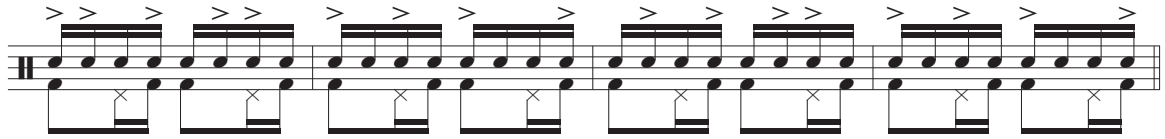
Var.4 Hand to hand samba batucada



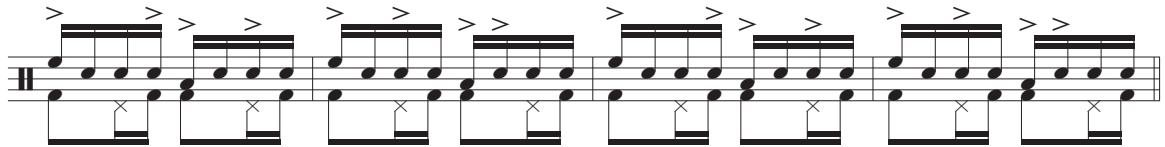
Var.5



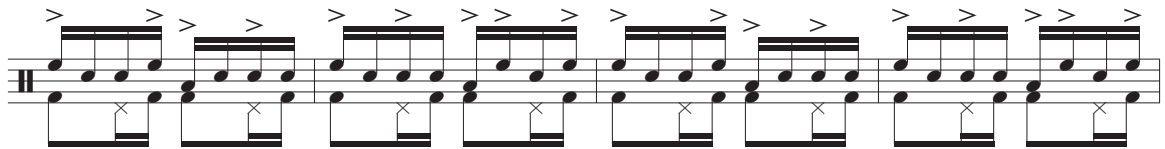
Var.6



Var.7 Hand to hand samba batucada incorporating toms



Var.8 Samba batucada incorporating 3rd surdo dialog



## CHAPTER 4

### MODERN CARIOCA SAMBA

Building on samba cruzado and influenced by American jazz, the Brazilian drummers of the 1960s changed the approach to the instrument and ushered in the modern Brazilian drum-set era. After the emergence of *bossa nova* in the late 1950s, initiated by the release of Tom Jobim's "*Chega de Saudade*" with João Gilberto and Vinicius de Moraes, the 1960s saw a number of developments in modern era samba. Bossa nova de-emphasized Afro-Brazilian rhythm. Influenced by American Jazz, it featured a lighter texture and a more flexible rhythmic concept defined by Gilberto's rhythm guitar style.

While bossa was a kind of divergent samba derivative, more mainstream carioca samba continued, as exemplified by composers like Paulinho da Viola and Martinho José Ferreira who continued their strong association with Afro-Brazilian samba. These composers wrote carnival songs for the annual samba school parade competition, and recorded many of their own samba "hits."<sup>1</sup> Under the influence of jazz, samba-jazz trios, combos and big bands became popular. 1960s samba-jazz trios included Milton Banana Trio, Dom Salvador Trio, and Edison Machado's Rio 65 Trio. The samba-jazz format featured a drastic change in the approach and use of drum-set. Prior to 1957, the drum-set

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<sup>1</sup> McGowan, and Pessanha, *The Brazilian Sound*, 47, 49–50.

contribution to popular music recordings had been relatively spare.<sup>2</sup> The samba batucada style of the previous generation emphasized the adaptation of *caixa*, *tamborim* and *surdo* parts on the drums, accompanied by *pandeiro* or *ganza*. The new way incorporated the cymbals, facilitating drummers to play with improved clarity and greater variety of texture in contrast to the batucada or samba cruzado style of playing solely on the drums. The 1960s drummers could perform distinct layers of polyrhythm inspired by Bebop coordination. Edison Machado, who became the most recorded drummer in samba and *bossa* throughout the 1960s, is credited with innovating the new sound, recording the first *samba nos pratos* (samba on the cymbals) in 1957.<sup>3</sup> With the locomotion and high end of the percussion sound—previously done on *pandeiro* or *ganza*—now on the ride cymbal and hi-hat, percussion was omitted, leaving more room to improvise and perform layers of polyrhythm on the drum-set.

Edison Machado was the drummer on the premier recordings of Brazilian icons Antonio Carlos Jobim, Elis Regina, Jorge Benjor, Edu Lobo, Nara Leão, and Sergio Mendes.<sup>4</sup> These artists range from quintessential bossa nova (Tom Jobim) to Brazilian soul (Jorge Benjor) to samba-jazz (Elis Regina). Machado also recorded with samba composers Dick Farney, Luis Bonfá, Baden Powell, and Paulo Moura. Edison's style brought the drummer into a more interactive role within the music.

Machado, Milton Banana, and Wilson das Neves are some of the most influential drummers of the 1960s and 1970s. Others include Victor Manga, Joquinha, Toninho

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<sup>2</sup> Nene, *Brazilian Rhythms*, 2.

<sup>3</sup> Barsalani, "As Sínteses de Edison Machado", 75.

<sup>4</sup> *Legends: Edison Machado*, <http://brazilianmusic.com/edison/> (accessed 25 February 2014).



Pinheiro, Dom Um Romão and Hécio Milito. Analysis of recorded performances by Machado, Banana, and Neves will highlight conventions of samba, phrase development and style.

Milton Banana recorded with Tom Jobim and João Gilberto on Gilberto's premier single release of "*Chega de Saudade*" in 1959,<sup>5</sup> one of the pivotal recordings that launched *bossa nova* and established Jobim and Gilberto as the quintessential composer and guitarist of the style, along with lyricist Vinicius de Moraes.<sup>6</sup> Banana was one of the most sought-after drummers in *bossa* and samba, recording also with Stan Getz and leading his own trio on numerous LPs.<sup>7</sup> His style paralleled the signature rhythmic flexibility of guitarist Gilberto. Gilberto's "new beat" contrasted the more strictly Afro-centric rhythm concept of traditional samba.<sup>8</sup> Banana also had an uncanny ability to meticulously control thematic development. In addition, his style of execution on the hi-hat, subtly accenting rhythmic themes in tandem with the snare drum, influenced the performance practice in both styles for generations to come. Banana continued to remain relevant as a 20<sup>th</sup> century musician. He performed with modern clarity, hip roll-strokes on the ride cymbal and complex Stewart Copeland-like ride-bell intricacies on his 1984 record, *Sambas de Bossa*.

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<sup>5</sup> Drummer Juquinha played on the full length album, *Canção do Amor Demais* featuring Elizeth Cardoso that included "*Chega de Saudade*" with Gilberto on guitar. The album was recorded three months earlier than Gilberto's release.

Castro, Ruy, *Bossa nova: the Story of the Brazilian Music That Seduced the World*, (Chicago Review Press, 2012), 126–128, 133.

<sup>6</sup> Castro, Ruy, *Bossa Nova*, 126-127.

<sup>7</sup> *All Music: Milton Banana*, <http://www.allmusic.com/artist/milton-banana-mn0000489989> (accessed Feb. 12, 2014).

<sup>8</sup> Castro, Ruy. *Bossa Nova*, 118.

Wilson das Neves possesses one of the most signature “feels” in Brazilian drum-set. Like Machado and Banana, Neves crossed over between *bossa* and samba. He recorded with popular samba singers Elza Soares, Clara Nunes, Chico Barque, and Elis Regina.<sup>9</sup> The 1958 LP *Elza Soares and Wilson Das Neves*, features a rare drum-set and voice duet. On “*Deixa Isso Para Lá*,” Neves provides melodic counterpoint around the drums to Soares’ lead vocal.

### **Performance Analysis**

The first transcription included in this document representing the second generation of Brazilian drummers is “*Tristeza Vai Embora*” from Machado’s 1965 big band record *Edison Machado é Samba Novo* (example 4.1). This transcription, prototypical of the *samba nos pratos* style, demonstrates the presence of traditional samba conventions in the modern style. This includes entradas, telecoteco and stylistic phrase development. Conspicuously, it also reveals a flexibility in 1960s samba-jazz, with regard to the rhythmic direction of telecoteco. The concept of telecoteco as a system of rhythmic direction and cohesion in samba is of critical importance. As discussed in Chapter 2, this African diasporic concept is expected to remain fixed. From this perspective, it is atypical to arbitrarily change direction. This divergence from Afro-Brazilian samba is a characteristic of 1960s samba-jazz. There are several factors that may contribute to this phenomenon. These include the influence of João Gilberto’s more flexible *bossa nova* rhythm, and the influence of American jazz. In many cases, as with

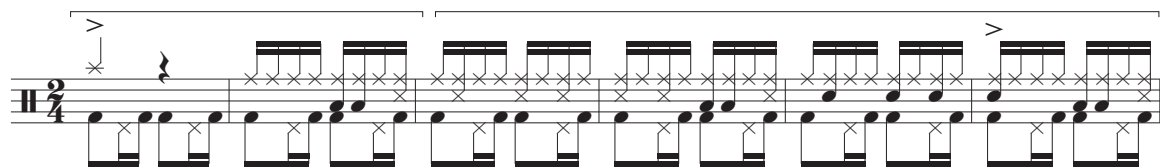
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<sup>9</sup> *All Music: Wilson das Neves*, <http://www.allmusic.com/artist/wilson-dasneves-mn0000571426/biography> (accessed Feb. 12, 2014).

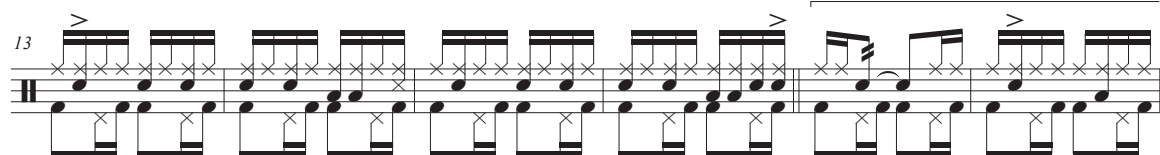
Example 4.1 "Tristeza Vai Embora" 1965, drums: Edison Machado

1:03 ♩ = 76

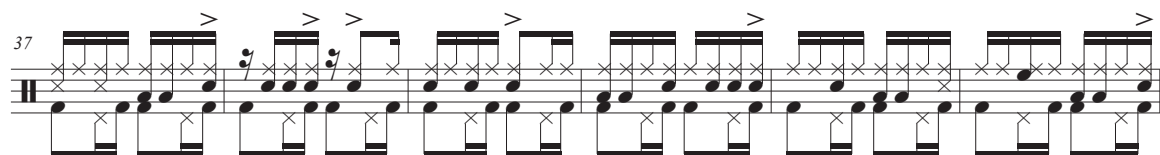
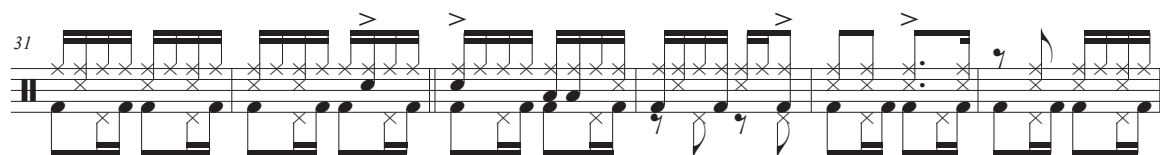
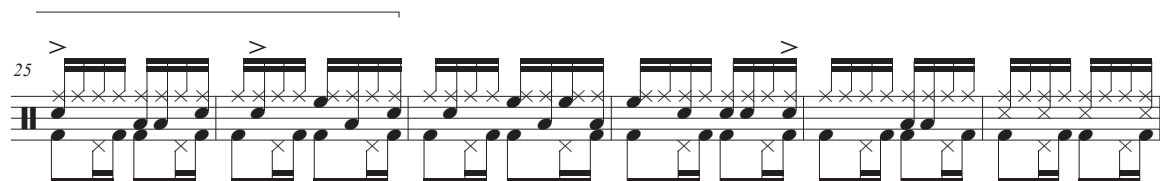
entrada telecoteco



telecoteco direction reversed



snare drum and bass drum dialog



hemiola

43

49

snare drum and bass drum dialog

55

6

61

the examples to follow, the samba-jazz ensembles of the 1960s replaced rhythm guitars with jazz-inspired piano accompaniment. In addition, it is likely that the Afro-Brazilian rhythmic concept was not fully understood by middle class white practitioners in samba-jazz. Though they reproduced the rhythms and musical language of the *favelas*, they may have not fully assimilated the Afro-Brazilian rhythm concept at the core of the music. This kind of “flipping” of telecoteco is not heard in styles that are more closely derived from samba’s roots, i.e. escola de samba, samba batucada and pagode. I will show, beginning in chapter 5, that contemporary samba-jazz adheres more strictly to the Afro-Brazilian model of telecoteco, suggesting a kind of neo-traditional connection to the roots of Brazilian rhythm in this simultaneously progressive music.

The emergence of a modern style of drum-set performance, idiomatic to the specifications of the instrument is evident in this and the subsequent examples in this chapter. This includes a 16<sup>th</sup> note ride pattern on the ride or hi-hat cymbals, a regular “heartbeat” ostinato on the kick drum and hi-hat with foot, and independent rhythms on the snare drum and tom-toms. The drummer’s left hand orchestrates telecoteco, agogô and surdo rhythms on snare drum, rim-click, and toms.

Mm. 1–2 show an *entrada*. Machado hit a crash cymbal, followed by space in the upper voices of the drum-kit. Meanwhile the characteristic “heartbeat” rhythm is established in the feet. The phrase serves the function of initiating the rhythm and smoothly negotiating the otherwise awkward gesture of syncopating the initial downbeat. *Telecoteco* is clearly established in mm. 3–4 and continues in Machado’s trademark fashion of adeptly orchestrating the rhythm on the snare drum, rim-click and toms,

completing a 16 bar phrase with subtle variation. In m. 17, Machado reverses the direction of *telecoteco*. This continues through m. 25 before “flipping” back. This abrupt change in rhythmic direction is atypical of Afro-Brazilian music. As stated above, I believe the concurrent trends of *bossa nova* and jazz play a significant factor in this phenomenon. As white middle class musicians performed samba simultaneously influenced by American jazz and bossa, this hybridization produced these abnormalities. Despite inconsistencies in telecoteco direction, clear conventions and stylistic rhythms of samba are inherent to the samba-jazz of the era. Other strains of samba, i.e. carnival samba, that of purists like Paulinho da Viola, and partido remained strictly organized according to the Afro-centric concept of telecoteco.

Machado also pushed the technical language of the instrument. In mm. 19–22 and 59–62, suggesting the be-bop drumming influence of Kenny Clarke and Max Roach, Machado plays third surdo phrases split between the left hand on the snare drum and the right foot on the bass drum.

Machado’s playing on “*Coisa No. 1*,” also from *Samba Novo*, exhibits a different manner of playing samba on the cymbals (example 4.2). As opposed to orchestrating telecoteco on the drums with consecutive 16ths on the cymbal, here telecoteco is played on the cymbal with the primary hand. As with modern jazz drumming, the phrasing is on the cymbal outlined with selected notes doubled in the free hand. Though not exclusively for this purpose, this dominant hand telecoteco approach can be used to facilitate fast tempos. Throughout the three excerpts included from “*Coisa No. 1*,” Machado plays relatively few rhythm variations on telecoteco. Considering the ride cymbal or composite

Example 4.2 "Coisa No. 1" 1965, drums: Edison Machado

Excerpt 1 0:09 ♩ = 112

The musical score is written for drums in 2/4 time, with a tempo of 112 bpm. It is divided into six systems, each containing a treble and bass staff. The notation uses 'x' for snare drum and dots for bass drum. Above the staff, phrases are labeled with letters: 'a' (measures 1-2), 'a'' (measures 3-4), and 'b' (measures 5-6) in the first system; 'a'' (measures 7-8) and 'b' (measures 9-10) in the second; 'bossa fragment' (measures 11-12) and 'telecoteco direction change' (measures 13-14) in the third; 'a'' (measures 15-16) and 'b' (measures 17-18) in the fourth; 'b' (measures 19-20) and 'a'' (measures 21-22) in the fifth; and 'a'' (measures 23-24) and 'a'' (measures 25-26) in the sixth. Measure numbers 6, 11, 15, 19, and 23 are marked at the beginning of their respective systems.

Excerpt 2 0:47

phrase development

5

cell hemiola resolution

9

hemiola as phrase ending

13

Excerpt 3 1:12

hemiola

5

9

resolution

13



rhythm of the hands alone, there are four variations labeled *a*, *a'*, *b* and *c*. This approach conveys the typical samba rhythm while crafting subtle rhythmic variety. As shown in Chapter 2, the function of telecoteco remains consistent regardless of minor variations in the pairing of 16<sup>th</sup> notes. Machado's melodic left hand "comping" on the snare drum and toms provides character and interest in the part. In this way, there is a sense of dialog between the pitches of the membranes and the clicks of the rims, similar to what would take place in a traditional percussion section. As with "*Tristeza Vai Embora*," we can identify changes in rhythmic direction. In excerpt 1, mm. 11–12, Machado plays a bossa-like one bar figure twice consecutively that transitions smoothly to mm. 13–14 where telecoteco is flipped. We can see from the analysis that the rhythmic content of the 2 measure cells remains consistent (*a*, *a'*, *b*, *c*) regardless of the direction.

Excerpts 2 and 3 reveal some instances of stylistic phrase development. In excerpt 2 mm. 5–8, the ubiquitous "syn-co-pa" cell morphs into a hemiola followed by a resolution on the last 8<sup>th</sup> note of the phrase. This is the expected resolution in this instance because it is preceded by telecoteco on the downbeat side. Excerpt 3 awkwardly switches direction after one cycle. In this excerpt, Machado plays an extended hemiola implying a 12/8 shuffle with snare drum backbeats. He resolves appropriately in the direction of the moment, anticipating the next downbeat. This kind of paired 16<sup>th</sup> note hemiola is very stylistic to samba. However, when we examine contemporary examples by Edu Ribeiro, Celso Almeida, and Rafael Barata, we will see this convention employed more smoothly in relation to telecoteco.

Milton Banana's playing on "Cidade Vazia" is exemplary of his infectious groove whether playing bossa or samba. Banana accents the hi-hat cymbal part within the steady stream of 16<sup>th</sup> notes. The accent pattern—often doubled on the snare drum in the left hand—can be a bossa rhythm as is the case with "Cidade Vazia" (example 4.3), or it can be outlining telecoteco in a more definitive samba style. In a lesson with contemporary drummer Celso Almeida, I learned how integral this subtle accenting is to the swing and the rhythm concept of samba. Traditional pandeiro and reco-reco parts also function this way, accenting telecoteco or partido alto. Here, Banana sticks very close to the one bar bossa figure established in m. 1. Consistent with his style, Banana shows restraint in developing his ideas as an accompanist. He plays only very subtle variations, reserving more active embellishments as "licks" signaling the ends of 4 and 8 bar phrases.

Banana recorded "Doralice" with Tom Jobim and Stan Getz in 1964. We've established that bossa tends to have a more flexible approach to rhythmic organization than traditional samba. However, bossa being derivative of samba, the two styles cross-pollinate. It is of no small significance that the drummers of the 60s were recording both bossa and samba-jazz. "Doralice" features the harmonic structure, tempo, feel and pared down instrumentation of a bossa. Banana plays only hi-hat with a brush. Yet, in this case, the rhythm and phrasing of the hi-hat accents exhibits the consistent 2 bar phrasing and rhythmic direction of samba (example 4.4). In this 32 bar example, Banana's motivic development is genius. Each 8 bar phrase is developed by one degree of variation from the previous—one 8th note added or displaced—while maintaining a consistent rhythmic direction.

Example 4.3 "Cidade Vazia" 1966, drums: Milton Banana

0:25

5

9

13

17

21

25

29

Example 4.4 "Doralice" 1964, drums: Milton Banana

The musical score is written in 4/4 time and consists of eight staves. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and dotted notes, often grouped together. Some measures contain rests, indicating a pause in the drumming. The score is presented in a clean, black-and-white format, typical of a musical manuscript.

On the LP, *Elza Soares and Wilson Das Neves*, each track is steeped in Brazilian swing. Neves' is the perfect drummer to match Soares' soulful voice. His playing on "Palhaçada" is prime example. For the general groove (example 4.5, excerpt 1), Neves snare drum cross-stick pattern sticks closely to telecoteco. He was one of the first drummers to play this particular ride pattern on the hi-hat, opening the cymbals on the second 16<sup>th</sup> of each pulse. In tandem with the heartbeat rhythm of the bass drum, the composite "syn-co-pa" rhythm results, enhancing the swing. Neves maintains this ride pattern throughout the track, breaking away only to catch ensemble figures.

In excerpt 2, Neves plays more busily to accompany the piano solo. The absence of pandeiro or other percussion allows for this more active "chatter" in the cross-stick part. Despite some ambiguity and flipping of the rhythmic direction, Neves begins stylistically with a clear entrada and punctuates the solo section with a conventional phrase ending.

In a contemporary context, each drummer has their own way of playing *samba nos pratos* inspired by Machado. Example 4.6 includes some examples as demonstrated by contemporary representative, Celso Almeida in a private lesson with the author.<sup>10</sup> These examples may prove valuable to the reader, if interested in material for the development of samba drum-set skills in addition to taking a scholarly interest in this document.

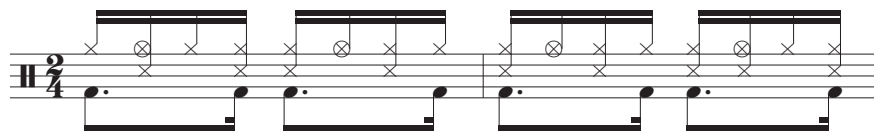
Machado, Banana, Neves and their peers, having absorbed the influences of samba batucada and American jazz, established a template for modern Brazilian drum-

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<sup>10</sup> Celso Almeida, interview/lesson with the author, July 12, 2012.

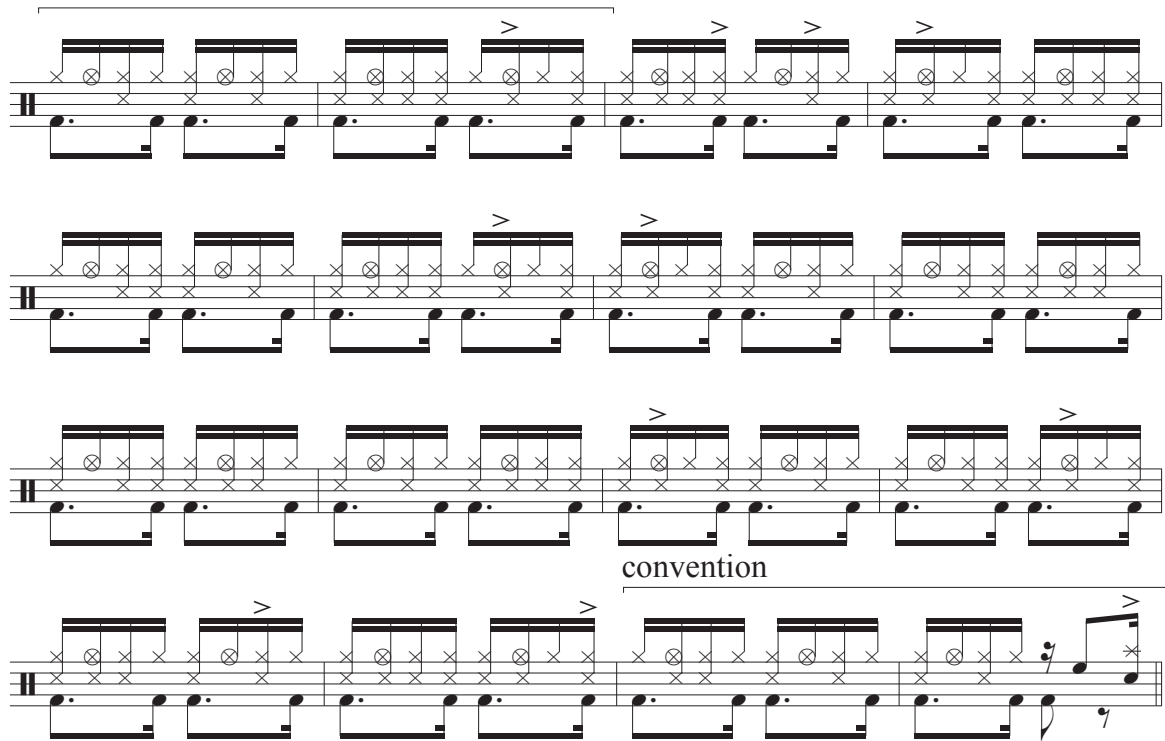
Example 4.5 "Palhaçada" 1968, drums: Wilson das Neves

Excerpt 1 General groove ♩=96



Excerpt 2 1:25

entrada



set. Their approach to orchestrating samba on the drum-set remains fundamental to contemporary practice, i.e. the heartbeat rhythm of the surdo on the bass drum; the locomotion of 16<sup>th</sup> note ride patterns; and the orchestration of telecoteco, agogô, and surdo variations. Contemporary approaches, stemming from these ideas, greatly expand the range of dynamics, textural possibilities and creative orchestrations. Technical advancements and stylistic developments have added to the vocabulary of Brazilian drumming over the past 50 years. At the same time, inconsistencies with regard to rhythmic direction have been identified as a characteristic of 1960s samba-jazz. As we look at contemporary performance, we will see that it is much more strictly Afro-centric in nature than 1960s music, adhering to a consistent rhythmic direction.

## **CHAPTER 5**

### **CONTEMPORARY SAMBA JAZZ DRUM-SET**

I will now proceed with the primary thesis of this document, presenting contemporary samba-jazz drum-set as a performance practice deeply rooted in the conventions of traditional samba, but at the same time part of a heritage unique to the instrument, influenced by previous generations of Brazilian drummers as well as American jazz and the American drum-set tradition. An organized discussion of specific musical devices and detailed transcription analyses will follow. However, first a brief outline of 20th century developments will be presented before a discussion of contemporary Brazilian drum-set supported by my observations and interviews with top representatives.

Developments in samba in the late 20<sup>th</sup> century (post 1960s) include: the emergence of pagode samba out of partido alto; collaborations and cross-influences between Brazilian and American musicians; and fusion music combining Brazilian styles with jazz, funk, and electric and electronic instruments. A few brief comments will be made here about this musically rich era. However, the primary thesis of this document is a discussion of contemporary samba-jazz in the last five to ten years. For this reason, it is beyond the scope of this study to include a detailed history of the Brazilian drum-set of the modern era (1970s–1990s).



The seminal drummers of the 1960s continued to record and to tour internationally in the 1970s and 1980s. They were followed by the next generation of influential Brazilian drummers including Robertinho Silva, Tutty Moreno, Nene, Zé Eduardo, Claudio Slon, Duduka da Fonseca, Oscar Bolão and others. Interchange between these musicians and the U.S. had immeasurable impact on fusion music of the 1970s and 1980s and consequently on music of the Western hemisphere to follow. Famously, Airto Moreira impacted the role of percussion in jazz and popular music in the U.S. as a result of his use of a broad sonic palette and textural approach on recordings with Chick Corea, Miles Davis, and Joe Zawinul.

### **Versatility and the U.S. Influence**

The top representatives of contemporary Brazilian drum-set are stylistically versatile, technically proficient and expressive world-class musicians. Their individual development stems from exposure to many styles of music including Brazilian styles and American jazz. As a drummer who has studied Brazilian music in depth, the influence of the American drum-set tradition in Brazil is apparent to me. This thesis is clearly supported by the comments offered by Celso Almeida, Edu Ribeiro and Ramon Montagner in interviews with the author conducted in July 2012. I met with these musicians for interviews and lessons in music studios. I also had opportunities to spend time talking with them in informal settings.

During an interview with Almeida, he talked about the influence of jazz and American drum-set in Brazil. Almeida explained that his touring experience exposed him

to other music styles. According to Almeida, each derivative of samba—samba-jazz, samba reggae, samba-funk, etc. has a different feeling. Those who appreciate jazz, play samba differently; they speak more in jazz than in samba when soloing. Almeida commented that the technical aspect of American drum-set has had the greatest impact, i.e. the study of American drum rudiments. He went on to offer a kind of creed for Brazilian drummers. He said that one should acknowledge the strong American influence, but also understand his Brazilian roots; be as pure as possible if traveling outside Brazil representing Brazilian culture and rhythm. According to Almeida, the drummers who have been recognized internationally, such as Airto Moreira, have done this. Almeida focuses on playing Brazilian music from this perspective.<sup>1</sup>

Edu Ribeiro, like Almeida is one of the most successful samba-jazz drummers in the world. He plays with virtuosic technique and sensitivity and a jazz-influenced sound and melodic sensibility. Ribeiro's recent recordings include CDs with Chico Pinheiro, Quinteto Vento em Madeira, Trio Corrente and Yamandu Costa. Ribeiro spoke to me about his love for mixing jazz with Brazilian rhythms. "I love the mixing, with the sound, with the rhythm and...with the school of improvisation...with the Brazilian rhythms and Brazilian harmony, and melodies...and sometimes with the rhythm and the sound of American music," said Ribeiro.<sup>2</sup> He prefers the "jazz school" of improvisation, thinking of melody and form when soloing. According to Ribeiro, the Brazilian drummers of the 60s were limited to short 4-bar solo fills or open solos without regard for song forms. They were not thinking about the melody when improvising solos, according to Ribeiro.

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<sup>1</sup> Celso Almeida, interview with the author, July 12, 2012.

<sup>2</sup> Edu Ribeiro, interview with the author, July 14, 2012.

He listened to U.S. jazz drummers, in particular Max Roach, for their melodic and formal sense. Ribeiro commented that both fusion and jazz have had significant influence in Brazil.

The Brazilian appreciation for jazz and American music is evident. Cuca Teixeira is another premier drummer based in São Paulo. Teixeira, who tours with Maria Rita, a successful Brazilian pop singer, is also an accomplished jazz drummer. I went with Celso Almeida to hear Teixeira play with a jazz quartet in a restaurant bar. The group was completely convincing in the contemporary New York jazz style. They played strictly American jazz, no Brazilian rhythms or stylizations were apparent. This is significant because it shows they are cosmopolitan musicians, not limited to performing Brazilian styles. The assertion that contemporary Brazilian drummers are not one-dimensional samba players is one component of my thesis. The fact that Teixeira can earn his living playing with a major pop artist and then be completely convincing as a jazz drummer, is evidence enough of this. The commentary and experience of Almeida and Ribeiro point to the versatility of these musicians and the myriad of music styles that influence their art. These musicians are aware of the value of their own musical heritage, as well as the need to be adaptable in an international music industry. They are versatile, contemporary world-class musicians, much more than mere orchestrators of traditional percussion patterns.

When I interviewed Ramon Montagner, he sighted as influences: Brazilian drummers Erivelton Silva, Celso Almeida and Carlos Valta; fusion drummers Vinnie Colaiuta and Dennis Chambers; jazz drummers Art Blakey and Bill Stewart; and Cuban

drummers Horacio Hernandez and Ignacio Berroa. These musicians represent multiple generations of classic and contemporary international performers in addition to diverse genres. This diversity is analogous to Montagner's playing. He views himself as a "cameleon" accustomed to adapting to the style of the job. Montagner is an incredibly versatile and consequently busy drummer. He talked with me about his career as well as the stylistic preferences of some of his peers. Montagner plays with major pop singers, Luiza Possi, Paula Lima, Maria Rita, Virginia Rosa, and Graça Cunha. He also plays jazz, fusion, and samba. He has produced three of his own CDs—*Sambasó*, *Boyya* and *Atemporal*—featuring his compositions and those of his band mates. The CDs emphasize samba, jazz, and fusion respectively. Montagner excels in each.

A few days prior to my lesson and interview with Montagner, I observed him performing live with a *samba de gafieira* big band. The *gafieira* style calls for a danceable beat, as was the case at this dance club venue. The band, including two additional percussionists, played samba after samba as patrons danced. Montagner played a simple swinging groove all night. In my interview with Montagner, he talked about the need to play simply in that scenario vs. a freer jazz context. This was significant, because it is evidence of the professionalism, versatility and musicianship of Ramon and his generation of players. He expressed a personal mission statement to expand possibilities looking for a more eclectic way of playing. He enjoys playing pop, rock and gospel recordings in addition to ska, salsa, jazz, and traditional Brazilian styles. In contrast, Montagner sighted other drummers like Ribeiro and Almeida who prefer to play samba and jazz. Stylization and percussion doubling are two keys that Montagner touched on.

He emphasized the stylization of folkloric percussion styles on the drum-set. For example, maracatu and baião (styles from the northeast region) are performed in a stylized way in samba-jazz. In the words of Montagner, “*mais jazz, mais estilizado*” (more jazz, more stylized).

Montagner also stressed the fact that it is uncommon for contemporary drummers to play percussion as well.<sup>3</sup> Though atypical, some drummers do play some percussion and visa versa. Montagner plays a variety - he combines drum-set and percussion in hybrid set-ups that he calls *percuteria* or *cajonteria*. Cleber Almeida, teacher in Tatui in the south and drummer with Trio Curupira, plays excellent pandeiro (Cleber also plays guitar, harmonica, and folk instruments). In general the *bateristas* (the drummers) are coming up learning their craft directly on the drum-set. Ribeiro and Almeida told me similar accounts of their formative training. They played 3 and 5 hour gigs 5 nights a week. This kind of entrainment accounts for their maturity and skill as musicians as well as their virtuosic ability to maintain a steady stream of one-handed 16<sup>th</sup> notes at very fast tempos. The music called for that approach and the increasing energy level of the samba dance clubs required the tempos. Almeida told me specifically that this was how he learned to play the ride in that way; that it did not come from percussion techniques such as the *reco-reco*.<sup>4</sup>

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<sup>3</sup> Ramon Montagner, interview with the author, July 14, 2012.

<sup>4</sup> *Reco-reco* is a brazilian percussion instrument consisting of metal springs stretched over a metal body. The springs are scraped with a metal rod generally in a consecutive stream of 16<sup>th</sup> notes.

## Neo-Traditionalism in Contemporary Samba

As I interviewed Ribeiro, he told me that in the late 20<sup>th</sup> century, musicians were playing only fusion in São Paulo until around 2000. At that time, drummer Nene returned from living in Paris. Ribeiro said that everyone started playing Brazilian music after hearing Nene play so well.<sup>5</sup> This is important because it suggests a kind of neo-traditionalism in samba-jazz. If this is the case, it may have some bearing on the nature of the current trends - music that is so steeped in its roots yet virtuosic and progressive at the same time. It is clear that jazz has had a profound impact on Brazilian music. As was discussed in Chapter 4, a combination of the influence of jazz, bossa nova, and social experience resulted in down-playing the Afro-Brazilian characteristics of samba rhythm. The stress that Almeida and Ribeiro place on Brazilian roots within the context of contemporary music, combined with the evidence in the examples to follow give weight to the idea that these world class progressive musicians recognize pros and cons in the influences of jazz and other elements on samba in the past 60 years. In reaction they are digging deep into Brazilian roots informing their music with the conventions of Afro-Brazilian samba. As these contemporary cosmopolitan musicians perform upon the world stage, Afro-Brazilian rhythm distinguishes Brazilian-jazz from other genres.

The remainder of this document will focus on the integral application of conventions of samba, phrase development, the stylization of traditional rhythms and creativity in contemporary Brazilian drum-set performance. I begin with a look at how

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<sup>5</sup> Edu Ribeiro, interview with the author, July 14, 2012.

drummers of today orchestrate telecoteco, followed by the use of conventions and rhythmic cells. Analyses of excerpted transcriptions will show these elements in context.

### **Locomotion and Telecoteco**

Two standard approaches to playing samba were firmly established by Edison Machado and his contemporaries when they put samba on the cymbals in the 1960s. The first involves conveying the time feel with a steady stream of 16th notes on the ride cymbal or hi-hat. This approach simulates the locomotion and the swing generated by the ganzá, chocalho, and caixa in samba batucada or escola de samba. The second approach puts the rhythmic activity, i.e. telecoteco on the ride cymbal. The following examples will look at how these two ways of playing are done in a contemporary manner.

When riding straight 16th notes on the cymbal, there are a number of options for playing accents within the stream of notes. Whether accenting the downbeats, the upbeats, or telecoteco, each conveys a slightly different feel. Example 5.1 shows a few options for accenting the ride. Contemporary drummers use the variety of options in their arsenal to convey varying energy levels and to generate a variety of textures within the music. The “locomotion” of constant 16th notes is such an integral aspect of samba, Brazilian drummers have developed the impressive technical ability to play 16th notes one-handed. Each player has his own method for performing the “locomotion” expected in samba. Edu Ribeiro uses a variety of techniques including using the fingers only, controlled wrist strokes and a side to side motion. Ramon Montagner uses a “push-pull” technique where he essentially gets two articulations per hand motion. This technique,

### Example 5.1 Accenting telecoteco

Var.1 Accenting the downbeat      Var.2 Accenting the upbeat

Var.3 Accenting the 2nd 16th note      Var.4 Accenting telecoteco

Var.5 Beginning on the downbeat side      Var.6 Beginning on the syncopated side

also known as open-close technique is used by many drummers such as renowned jazz drummer, Jeff Hamilton. Montagner, though, has taken it to virtuosic extremes.

Observing him perform, there seem to be no limits to his ability to place accents within the “push-pull” motion, and to super-impose rhythms on top of the time similar to the rhythmic concept of the Indian tabla masters. There is a tradition of specialized percussion techniques in Brazil adapted to the ability of playing fast consecutive subdivisions of time, notably on the tamborim and reco-reco. The drum-set drummers have contributed to this tradition in their own manner. Both Almeida and Ribeiro emphasized the point that for them, this technical ability was developed through the music. When they were young musicians playing samba after samba in clubs several nights a week, the music required locomotion and the technique followed.<sup>67</sup>

<sup>6</sup> Celso Almeida, interview with the author June 12, 2012.

<sup>7</sup> Edu Ribeiro, interview with the author June 14, 2012.



Celso Almeida seems to be able to perform this one-handed “locomotion” at any dynamic and any tempo employing a combination of wrist, finger, and arm motions. Example 5.2 is excerpted from “Samba de Almeida,” showing a passage in which Almeida accents the downbeat pulse. There are a couple of clear samba phrasing conventions in this excerpt, like those introduced in chapter 2. Almeida opens with an

Example 5.2 "Samba de Almeida," drums: Celso Almeida ♩ = 131

entrada

1:12

hemiola

entrada. In this case, he uses the entrada rhythm as a theme for the general time pattern and closes the phrase with a hemiola that begins with the left hand cross-stick, then moves around the drum-set (mm. 11–15). In example 5.3, we see a later passage from the same track. Here Almeida varies the accents outlining telecoteco. This approach emphasizes the phrasing of telecoteco, but facilitates smoother execution at fast tempos vs. accenting each note of telecoteco. In a lesson with the author, Almeida stressed that

Example 5.3 "Samba de Almeida," drums, Celso Almeida ♩ = 131



when keeping straight time on the ride cymbal, it is important to control the dynamic of the cymbal so that the sustain does not over-balance the remaining voices of the drum-set.<sup>8</sup>

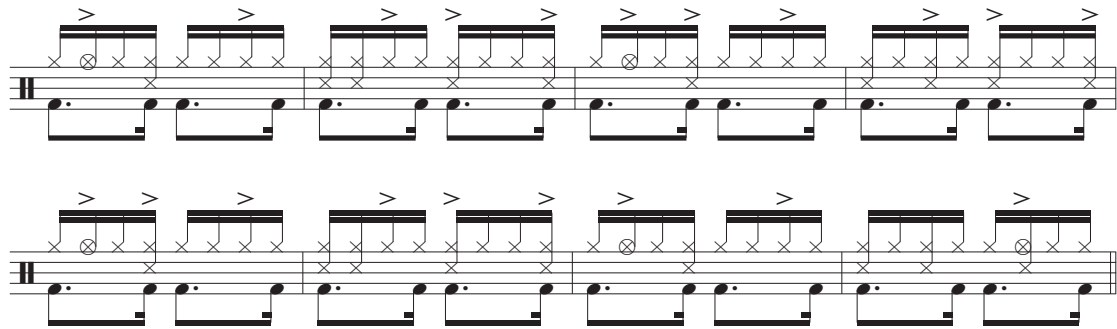
Another typical approach is to accent each note of telecoteco, doubling the rhythm of the left hand. Variations 5 and 6 in example 5.1 represent this approach, with telecoteco, shown first beginning on the downbeat side, and then on the syncopated side. As discussed in Chapter 2, it is important to be comfortable playing in either direction.

Example 5.4 is an excerpt from a transcription of Edu Ribeiro's playing on "*Lamento*" as performed by Trio Corrente. In this contemporary way of orchestrating telecoteco, accents are split between the hands. This approach is very flexible. It results in

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<sup>8</sup> Celso Almeida, interview with the author June 12, 2012.

Example 5.4 "Lamento," drums: Edu Ribeiro



a lively, but thinner texture well suited to an interactive improvisational ensemble. In this excerpt, Ribeiro plays a well-crafted symmetrical phrase over 8 bars with well-placed open hi-hat embellishments. Ribeiro demonstrated the approach described above in a private lesson. He commented that he liked this way very much as compared to the more traditional method of accenting both hands together. He had also suggested that the musicians of his generation should strive to be innovative with Brazilian rhythms. “We have to do a different thing with that music, like the Cuban did with Cuban rhythm,” said Ribeiro.<sup>9</sup> When we compare the “Lamento” excerpt with Milton Banana’s playing on “Cidade Vazia” (example 4.3), we can see the creative effort to push the envelope, building on the established drum-set heritage while simultaneously remaining true to the roots of Brazilian rhythm.

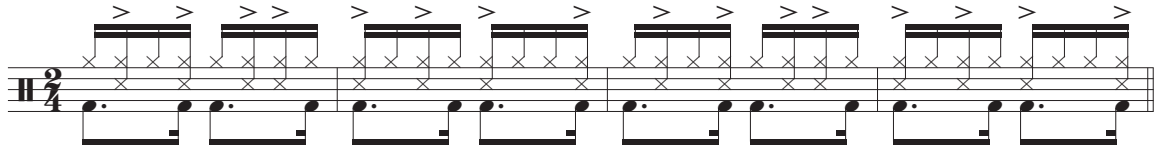
To make more clear the connection between this contemporary approach and telecoteco, Example 5.5 depicts a step by step process beginning with a typical samba orchestration accenting telecoteco on the hi-hat. By removing some of the notes and adding embellishments we arrive at the Ribeiro excerpt in example 5.4. This is a key point in contemporary playing. Both the Afro-centric concept of rhythmic direction and

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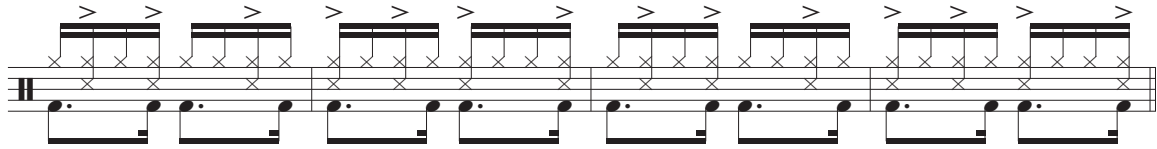
<sup>9</sup> Edu Ribeiro, interview with the author June 14, 2012.

Example 5.5 Breaking down Ribeiro's contemporary "melodic" approach to telecoteco.

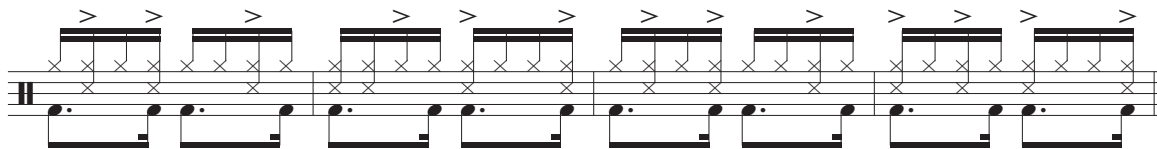
Var.1 typical telecoteco



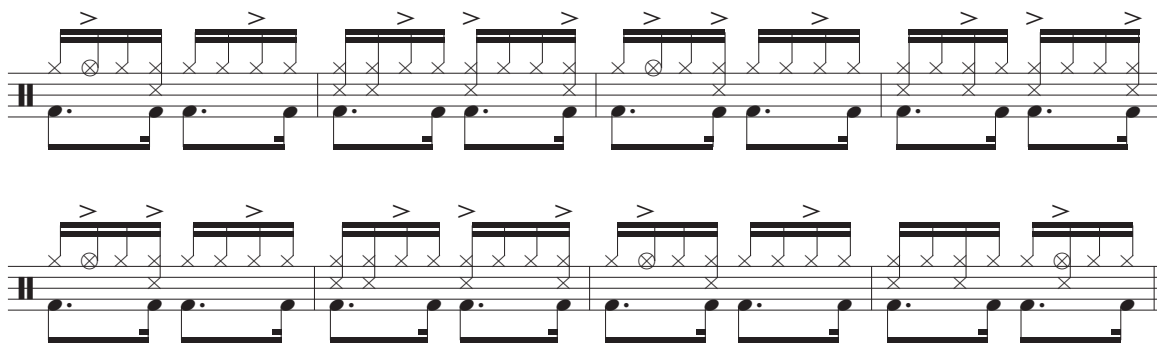
Var.2 telecoteco variation



Var.3 further variation in the second bar of the phrase



Var.4 "Lamento" excerpt: telecoteco orchestrated between the hands, omitting left hand notes and embellishing with open hi-hats.



the phrasing conventions of roots samba are clearly present in the music, though expressed with a contemporary approach.

### **Analysis: “Pros Mestres”**

Celso Almeida’s playing behind Deborá Gurgel’s piano solo on “Pros Mestres,” exhibits this kind of melodic interplay between the hands (example 5.6). Overall, the left hand part on the snare drum is relatively sparse, however the rhythmic direction in “Pros Mestres” is clear and consistent. Subtle accents and embellishments are performed on the hi-hat cymbals resulting in a balanced approach between the hands. Here, Almeida plays less densely in general. This contrasts the more dense rhythmically active approach of Neves on “Palhaçada” (example 4.6). Using this contemporary approach, drummers can orchestrate the expected rhythm and feel, but leave more sonic space toward the beginning of another instrumentalist’s solo, allowing room for the solo to develop and the ensemble energy and density to build.

The use of entradas and other conventions in samba was established in Chapter 2 in the context of samba batucada. The presence of these devices was shown in modern drum-set adaptations in Chapter 4. We shall see in “Pros Mestres” and the following analyses, that all of these elements of samba are ever present in contemporary Brazilian music. As marked in the example, Almeida performed a clear entrada in mm. 1–2. He also performed an exciting convention in mm. 23–24. This idea is both traditional and fresh. It is an orchestration of a typical 3rd surdo variation conveying a sense of suspension emphasizing the upbeat 8th note in the bass drum (example 2.6, ex. 7). It is

Example 5.6 "Pros Mestres," drums: Celso Almeida

2:14 entrada

7

13

19 3rd surdo convention

25

31

37

also an intentional turning around of the beat that we would be equally likely to hear in a contemporary jazz-fusion context.

### **“T-Ride”**

A second approach to playing samba as established by the Brazilian drummers of the 1960s, is to orchestrate the rhythmic activity. i.e. telecoteco on the ride cymbal. While “t-ride” is not a standard term, I will use this designation in the remainder of the document to distinguish this approach from other methods of playing samba on the drum-set. In Chapter 4, example 4.2, we looked at Edison Machado’s performance incorporating this manner of playing on “Coisa No. 1.” We will now look at a contemporary example as performed by Rafael Barata. Barata is one of the premier representatives of contemporary Brazilian-jazz drum-set. Born in 1980 in Rio de Janeiro to a musical family, Barata began playing the drum-set at age five. He has toured the world performing with international artists including Rosa Passos, Eliane Elias, Edu Lobo, Paulo Moura and many others.<sup>10</sup> His recent recording with Rosa Passos, *É Luxo Só*, exemplifies contemporary Brazilian music. Let’s now look at an example of Barata’s playing using the “t-ride” method in a contemporary context.

Barata recorded “Olhos Verdes” with Brazilian singer and guitarist, Rosa Passos in 2011. Example 5.7 is a transcription excerpted from the beginning of this track. There are several details to note even before discussing the “t-ride” method beginning in m. 26. In the introduction to the tune (mm. 1–25), Barata accompanies the solo guitar with

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<sup>10</sup> *Rafael Barata: Biography*, <http://www.rafaelbarata.com/biography.html> (accessed March 18, 2014).

Example 5.7 "Olhos Verdes," drums: Rafael Barata

tamborim (x note heads are played with a finger of the left hand)

entrada

"syn-co-pa"

"syn-co-pa"

hemiola/phrase ending

entrada



34

hemiola

38

fragmentation

42

convention

46

convention

50

convention

54

convention

tamborim and light bass drum and hi-hat. The tamborim is the most common “mounted” percussion instrument used on the drum-set by Brazilian drummers, just as a cowbell is for Afro-Cuban drum-set. Though mounted, Barata plays tamborim the traditional way here, filling in the spaces of the primary right stick part, with dampened strokes with one finger of the left hand. He supports the tamborim part with the bass drum playing only beat two mimicking the 1st surdo part of samba batucada. This bass drum part is used frequently as an alternative to the more active heartbeat rhythm. This brings to the fore, a modular approach in contemporary playing, i.e. key rhythms can be performed on any instrument by any limb. In this case, the 1st surdo part (beat two) is played on the bass drum. In other cases, this part may be played on a tom. As we look at more transcriptions we will see more instances of this “modular approach.” In terms of the phrasing in the introduction, Barata opens with an entrada, the skeleton of which would be found in example 2.6, ex. 5. The body of the introduction is comprised of several variations on telecoteco. In mm. 8–9 and mm. 11–15, he makes use of the “syn-co-pa” rhythm cell as connective material. A brief hemiola on the cymbal (m. 24) closes the phrase and transitions into the first verse. Barata plays the “t-ride” approach for the verse (mm. 26–55). This is supported by the typical heartbeat pattern in the feet. Keeping the overall sound light, a few notes on the snare drum support the ride cymbal phrasing. Additionally, there are a few additional “ghosted” notes played on the snare drum not shown in the transcription. These ghosted notes are felt more than heard. In terms of orchestration and phrasing, several commonalities with Machado’s 1960s approach are apparent, i.e. the heartbeat bass drum rhythm, the use of telecoteco on the ride cymbal,

the use of conventions and hemiola. However, several considerations define Barata's approach in the contemporary style. The use of a lighter touch on the cymbal and more sparse left hand comping is notable. That is not to say that contemporary drummers don't play densely. They simply play with greater dynamic breadth vs. the older style that came directly out of the samba cruzado approach and consequently featured more regular dialog on the drums. The ride cymbal phrasing is decidedly contemporary. There is a "stream-of-consciousness" approach to the ride that is characteristic to contemporary jazz. Analyzing pairs of bars (4 beat phrases), only two pairs are found to be identical (mm. 28–29 and mm. 42–43). Excluding the bracketed bars (entrada, hemiola, fragmentation and closing convention), the remaining material is all telecoteco yet slightly different each time. This juxtaposition of deeply rooted samba rhythm, i.e. telecoteco with a contemporary sensibility is significant. This defines contemporary samba-jazz, setting it apart from bossa nova, 1960s samba-jazz, and other iterations of samba that may miss the mark when it comes to retaining Afro-Brazilian characteristics of the rhythms, conventions, and phrasing development. Only a representative of the music such as Barata who was born into samba and grew to play with acclaimed jazz and samba artists could stream telecoteco, consistently maintaining rhythmic direction, almost never repeating himself.

### **Further Analysis “Olhos Verdes”**

Barata plays a clear entrada in mm. 26–27 and closes with a convention outlining partido alto rhythm. Regarding telecoteco and rhythm direction, it should be apparent that telecoteco begins on the syncopated side. We frequently see the first bar of each pair anticipated by a 16th note and the down beat omitted in the ride cymbal. The second and third beat of each 4 pulses is generally downbeat or 8th note oriented. Though we can identify a downbeat in the ride cymbal, i.e. m. 30, and fragmentation (mm. 48–49), these do not disrupt the flow of telecoteco. The Afro-centric system of telecoteco is not so restrictive. As we can see from Barata’s playing, it is possible to generate limitless variation and creative ideas if key phrasing goals inform the playing. The fragmentation in mm. 48–49 for example do not indicate a clear flip in rhythmic direction. The brief improvised idea resolves appropriately with the established timeline, anticipating beat one. The extended hemiola in mm. 38–41 begins and ends smoothly within the flow of telecoteco as exemplified by the tamborim transcription in Chapter 2 from Paulinho da Viola’s “Argumento.”

## **CHAPTER 6**

### **CREATIVITY IN CONTEMPORARY SAMBA-JAZZ**

Chapter five focused on two primary ways to approach playing samba using the ride cymbal or hi-hat. The presence of conventions of samba including entradas, developmental devices and phrase endings was made clear through transcription analyses. Chapter 6 will highlight the creativity of contemporary Brazilian drummers in realizing these Afro-Brazilian conventions on the drum-set. Specific concepts will be presented along with example transcriptions from representative recordings. The ideas outlined will then be shown in combination in Edu Ribeiro's performances on "Que Fase!" by Jota P. and "Lamento" from *Trio Corrente Vol. 1*.

The devices and contemporary approaches to be discussed include:

- Use of rhythm cells
- Modular approach to rhythm
- Funk stickings
- Telecoteco in the right hand
- Contemporary "ensemble telecoteco pattern"

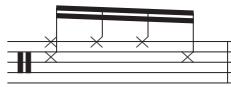
## Rhythmic Cells

Common rhythmic cells in samba were introduced in Chapter 2, page 23.

Examples were then shown in context of 3rd surdo variations in example 2.9. Now we will look at some drum-set orchestrations and their use as connective material. Example 6.1 shows several typical orchestrations of common rhythmic cells in contemporary samba, derived from those used in traditional samba, i.e. samba batucada and partido alto.

Example 6.1 Orchestration of rhythm cells

Var.1



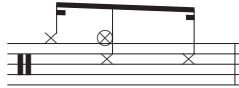
Var.2



Var.3



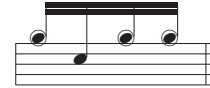
Var.4



Var.5



Var.6



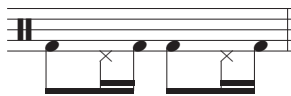
The “heartbeat” and “syn-co-pa” rhythms are integral to the drum-set orchestrations above. The “heartbeat” rhythm is found in the left hand cross-stick part in var. 1 and in the right hand tamborim part in var. 5. “Syn-co-pa” is the defining rhythm for variations 2, 3 and 4 above. Rhythmic cells are most often used repetitively as connective or developmental material. Also, these cells emulate the locomotion of the repiniques, ganzá, chocalho and tamborim in samba batucada. Alone, they do not communicate the direction of telecoteco. Consequently, repetition momentarily suspends the expected sense of resolution. Rhythmic cells in samba-jazz convey time and feel, provide connective or developmental material and have an indirect correlation to telecoteco.

## Modular Approach and Bass Drum/Hi-hat Variations

A variety of bass drum and hi-hat variations can be observed in the transcriptions to follow. Therefore, this is an opportune time to introduce some of the most common feet patterns, before further discussion of use of rhythmic cells. Example 6.2 shows several typical samba patterns for the bass drum and hi-hat with foot. Each conveys a

Example 6.2 typical samba bass drum variations

Var.1



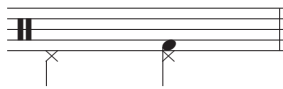
Var.2



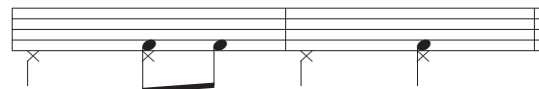
Var.3



Var.4



Var.5



slightly different texture or feel in the time. A common misconception amongst American drum-set players is that the hi-hat with foot is typically played on upbeat 8th-notes in Latin drum-set styles. However quarter notes on the beat or half notes are equally stylistic. Use of the bass drum on beat 2 alone, as in variations 3 and 4, is especially useful for lighter textures such as the verse of a song or as accompaniment to a bass solo. Variation 5 is a simple variation of a 3rd surdo part. This is often used in conjunction with variation 4. It can also serve as a motive for further development of 3rd surdo type variations.

A discussion of the modular approach to Brazilian rhythms is also best integrated into the discussion of other concepts including rhythmic cells and funk stickings. In the myriad of creative realizations of samba on the drum-set in contemporary music, we can

observe stylistic rhythms orchestrated with any limb on any component of the set. For example, the “heartbeat” rhythm is found to be performed in the left hand, right hand, or right foot. As we examine the examples to follow, the modular orchestration of rhythms will be apparent. Other examples include the orchestration of telecoteco in the right hand vs. the left, and the 1st surdo part (beat 2 only) performed on the bass drum with foot or on a floor tom. This modular approach to Brazilian rhythm is one of the many ways that contemporary drummers continue to speak the language of traditional samba in a fresh and constantly evolving dialect.



## Analyses

The following excerpt from “Que Fase!” by Jota P. features Edu Ribeiro (example 6.3). The excerpt consists of two 8 bar phrases. Rhythmic cell var. 1 (example 6.1) is used as a kind of extension to an entrada in the first 8-bar phrase. The doubling of the “heartbeat” rhythm in the cross-stick and the bass drum creates a strong feeling of locomotion. The second 8 bar phrase roughly mirrors the first. Rhythmic cell var. 2 (example 6.1) is embellished with a roll stroke on the snare drum, and serves as connective material in the middle of the phrase.

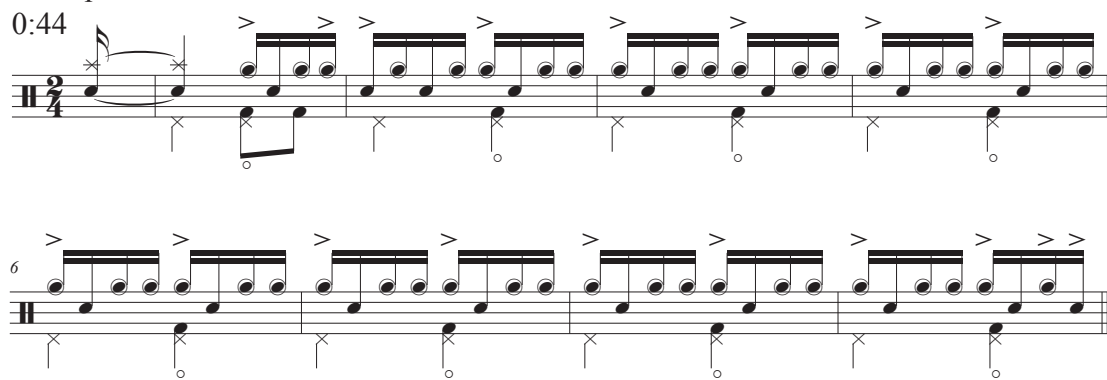
Example 6.3 "Que Fase" drums: Edu Ribeiro ♩ = 148

2:02

The image displays the first 8 measures of a drum solo in 2/4 time, marked with a tempo of 148 bpm. The notation is written on two staves: the top staff for the snare drum and the bottom staff for the bass drum. The first measure begins with a 7-measure rest on the snare, followed by a series of eighth-note patterns. The subsequent measures feature a consistent 'heartbeat' rhythm with eighth notes on the snare and bass drum. The notation uses 'x' marks for cross-sticks and solid dots for bass drum hits. The eighth measure concludes with a snare roll, indicated by a horizontal line with a wedge-shaped end.

This next example is from Hamilton de Holanda's CD, *Brasilianos 2*. Marcio Bahia's playing on "Ano Bom" features extensive use of rhythmic cells and contemporary funk sticking. Marcio Bahia is a virtuosic contemporary player having performed with Hamilton de Holanda, João Donato, Marcos Valle, Hermeto Pascoal, Leila Pinheiro, Eliane Elias, David Friedman, and countless others. Born in 1958, Bahia began playing with Hermeto Pascoal's innovative group in 1981.<sup>1</sup> Bahia continues to be a formidable creative force in contemporary music. Bahia's work with Holanda is documented on three CDs entitled *Brasilianos 1*, *2*, and *3*.

Example 6.4 "Ano Bom" drums: Marcio Bahia ♩ = 140



In example 6.4, rhythmic cell var. 6 (example 6.1) is used as the principle time pattern accompanied by a simple quarter note bass drum and hi-hat part emphasizing a typical surdo rhythm.

<sup>1</sup> Hermeto Pascoal & Grupo: Marcio Bahia, [http://www.hermetopascoal.com.br/grupo/curriculo\\_marcio.asp](http://www.hermetopascoal.com.br/grupo/curriculo_marcio.asp) (accessed March 26, 2014).

## Funk Stickings

Samba drum-set orchestrations incorporating stickings (combinations of right and left hand strokes) common to funk and fusion styles can be observed in contemporary Brazilian music. Marcio Bahia and Edu Ribeiro are among the drummers whose music incorporates a variety of “funk stickings.” Example 6.5 shows two typical funk stickings as can easily be identified in the playing of seminal American funk and jazz-fusion drummers Zigaboo Modeleste, David Garibaldi, Mike Clark and Dennis Chambers.

Example 6.5 Funk stickings

Var.1



Var.2



If we take another look at “Ano Bom” and observe a slightly longer transcription, we can see examples of Bahia’s funk sticking patterns (Example 6.6). In this example, the general feel consists of constant 16th notes broken up between the snare drum and mounted tamborim. The primary hand performs the primary rhythm and the majority of attacks on the tamborim. Though notated as right hands, Bahia would actually play these with his left hand. Bahia is left-handed and plays a left-handed drum-set—a mirror image compared to a conventional right-handed kit. However, it is common practice in drum-set notation to label the primary hand part “R” for right hand. Mm. 10–11 can be considered the main groove utilizing funk sticking within this excerpt. Identical sticking appears in mm. 14–15. Bahia uses a derivative of this idea as an entrada at the beginning of the first 16-bar phrase and again in the second phrase (12 bars). He then juxtaposes a samba

Example 6.6 "Ano Bom" drums" Marcio Bahia ♩ = 140

funky sticking as entrada

0:44

R L R R L R L R R L R R

6

funky sticking

10

R R L L R L R R L R R L R R L L R L L R R L R R L R L R L

fill

14

R R L L R L R R L R R L R R L L

funky sticking as entrada

18

R L R R L R R L R L R R

funky sticking

22

R L R R R L R R L R R L R R L L

fill

26

rhythmic cell (as shown in example 6.4) with the funk sticking groove. A primary characteristic of funk sticking sambas is the “backbeat” on beat one of the second bar. A “backbeat” is typically played on the snare drum on beats 2 and 4 in shuffles and rhythm and blues, etc. In this case, the backbeat on beat 1 provides a counterpoint to the bass drum on beat 2, just as the 2nd surdo does to the 1st surdo in samba batucada. Also, it is important to note the rhythms and accents of the primary hand remain stylistic to samba. Regardless of the contemporary funk sticking, the music retains the feeling of samba supported by the surdo adaptations and clear and consistent rhythmic direction. In addition, the composite parts of the rhythm section players and melody all contribute to a contemporary samba sound.

Example 6.7 is excerpted from near to the end of “Ano Bom.” Marcio plays this creative groove reminiscent of David Garibaldi’s quasi-linear drum-set grooves. Note the use of cowbell and hi-hat with foot splashes. Also note the sparse placement of the bass drum in dialog with the toms.

Example 6.7 "Ano Bom" drums: Marcio Bahia

3:20

### Example 6.8 "Lamento" drums: Edu Ribeiro

[illegible]

### Example 6.9 Ribeiro's displaced funk sticking groove

### **Telecoteco in the Right Hand**

Another contemporary samba-jazz drum-set sticking combination involves playing telecoteco in the primary hand and “filling in” the remaining 16ths with the other. Ribeiro’s playing on “Lamentos do Morro” exemplifies this approach (example 6.10). Here, Ribeiro plays telecoteco in the right hand. He plays a stylistic rhythmic cell every fourth bar, making a 4-bar phrase. This initial orchestration is accompanied by a simple quarter-note bass drum and hi-hat combination. The energy level shifts gears at m. 13 when the bass drum and hi-hat change to the familiar “heartbeat” pattern.

Example 6.10 "Lamentos do Morro" drum: Edu Ribeiro ♩ = 160

0:21

telecoteco

rhythmic cell

entrada

improvisation based on telecoteco

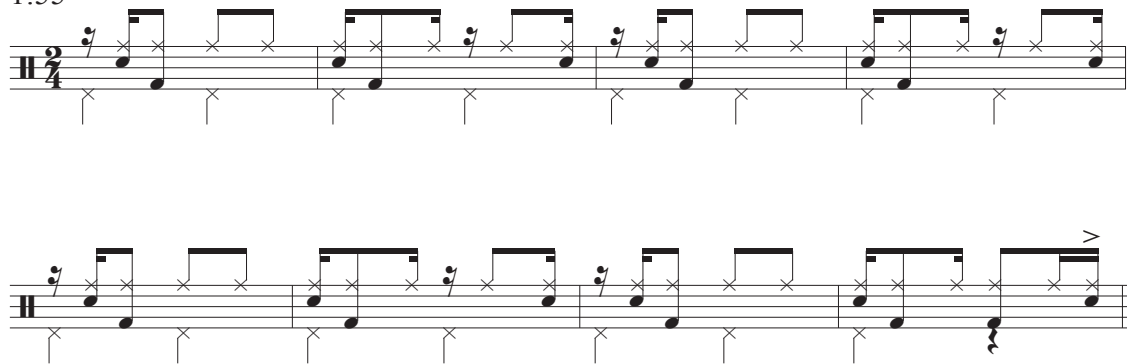


## Contemporary Ensemble Telecoteco Pattern

The “contemporary ensemble telecoteco pattern” can be heard on several contemporary recordings including “Que Fase!” by Jota P. and “Tamandua” by Hamilton de Holanda. Edu Ribeiro’s part excerpted from “Que Fase!” shows this telecoteco variation clearly defined in the ride cymbal and composite rhythm of the hands (example 6.11). Guitar strumming doubles this rhythm in unison and the bass line doubles the bass drum note on the 8th-note upbeat after beat 1 and the 16th note upbeat after beat 1 in the 2nd bar.

Example 6.11 "Que Fase!" drums: Edu Ribeiro ♩ = 148

1:55



I first observed this ensemble telecoteco pattern listening to “Tamandua” on Holanda’s *Brasilianos 2*. I was disoriented at first for several reasons. First, the chord changes coincide with the syncopated placement of the electric bass and bass drum *after* the beat. Second, the regular appearance of “syn-co-pa” at the start of the 2nd bar is atypical of telecoteco. Third, consisting almost entirely of upbeat 16th-note attacks phrased “over-the-barline,” the syncopated melody is of little help to orient the listener. I eventually found my orientation to the meter during Gabriel Grossi’s harmonica solo. Bahia plays quarter-notes on the ride cymbal to accompany Grossi. Bahia then plays a

drum fill closing the solo that strongly anticipates beat one. Once it became clear that the bass note and consequent harmonic motion land on the upbeat of beat one, I understood the nature of this contemporary twist on telecoteco.

On the recording, Bahia plays a combination of funk stickings and rhythmic cells outlining the telecoteco ensemble variation that make “Tamandua” an exceptional example of contemporary samba-jazz (example 6.12).

Example 6.12 "*Tamandua*" drums: Marcio Bahia ♩ = 114

The musical score is written for a drum set in 2/4 time, with a tempo of 114 beats per minute. It consists of nine staves of music. The notation uses standard musical symbols for drums, including eighth and sixteenth notes, rests, and accents (>). The first staff begins with a treble clef and a 2/4 time signature. The subsequent staves are marked with a double bar line and a repeat sign (||) at the beginning. The patterns are complex, involving multiple strokes and rests, typical of Brazilian drumming notation. The score ends with a double bar line and a repeat sign on the final staff.

## **Analyses**

Chapters 5 and 6 have identified numerous contemporary orchestrations of samba on the drum-set as well as musical devices and elements of form. These include: locomotion and telecoteco on the ride cymbal; the use of rhythmic cells, entradas, hemiola, and conventions; a modular approach to orchestrating Brazilian rhythms; variations for bass drum and hi-hat with foot; and creative contemporary orchestrations using funk stickings and the “contemporary ensemble telecoteco rhythm.” The following transcription analyses of Ribeiro’s recorded performances will show these elements exhibited within the context of a single performance. By identifying these devices in use within longer excerpts of transcribed performances, it becomes clear that the realizations of such conventions in contemporary music are not isolated events. They are the building blocks of the music. Upon first hearing Ribeiro’s performance of “Lamento,” one might hear a through-composed improvisation. However, analysis reveals that while improvised, it is actually a carefully crafted and structured performance. Ribeiro is speaking the language of samba in a contemporary dialect.

### **“Que Fase!”**

We have seen two short excerpts of “Que Fase!” identifying the use of the contemporary ensemble telecoteco rhythm (example 6.11) and the use of rhythmic cells (example 6.3). Example 6.13 includes both of these excerpts in conjunction with telecoteco (the t-ride method) and a funk sticking orchestration. In addition to an entrada and other labeled devices, three examples of telecoteco are labeled a, b, and c in the

analysis. The remaining telecoteco phrases can be considered to be derivative of these three variations, though there is very little exact repetition of telecoteco in the ride cymbal in this example. As exemplified by Barata's performance on "Olhos Verdes" (example 5.7), Ribeiro performs the t-ride in a contemporary manner executing a steady stream of variations in a consistent rhythmic direction.

Example 6.13 "Que Fase!" drums: Edu Ribeiro ♩ = 148

contemporary ensemble telecoteco rhythm

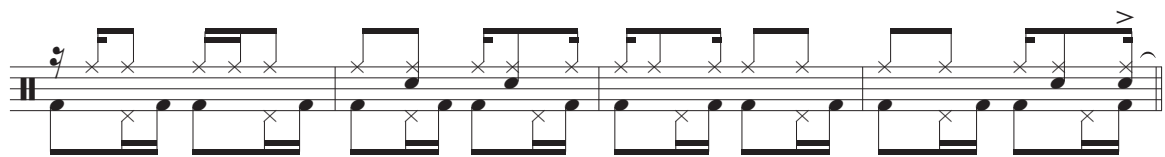
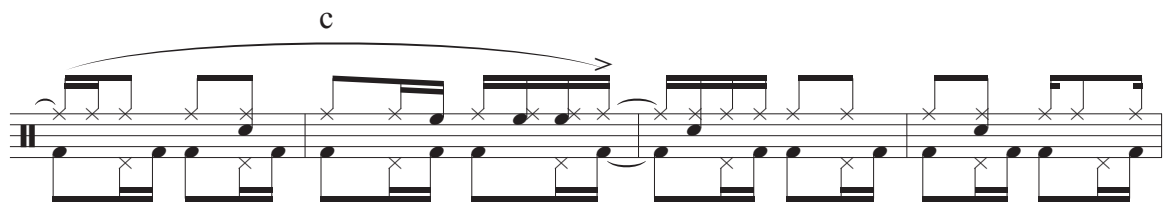
1:55

entrada rhythmic cell (extends entrada)

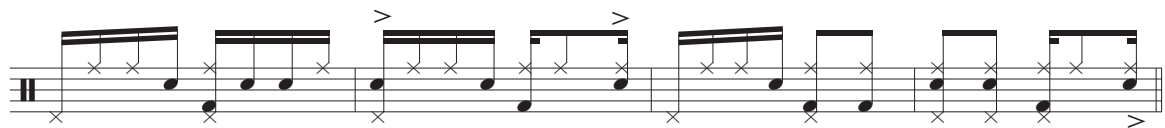
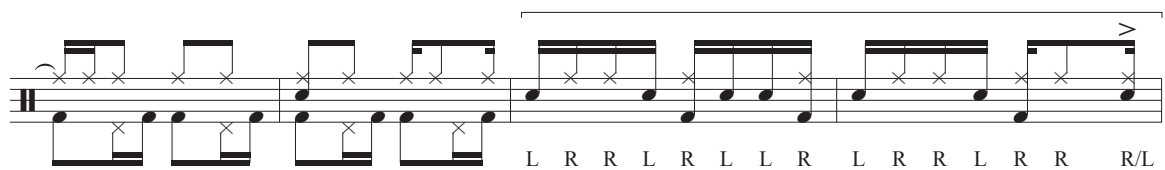
a

b

rhythmic cell



funk sticking samba / 3rd surdo bass drum



## **“Lamento”**

My transcription of Ribeiro’s recorded performance of “Lamento” as performed by Trio Corrente begins at Ribeiro’s entrance after a short introduction by Fabio Torres and continues through Paulo Paulelli’s bass solo. Entradas, conventions, time-patterns, hemiolas, rhythmic cells and other details as discussed throughout this document are labeled throughout the transcription. It is significant to observe how much of the material is identifiable according to definable conventions of the music.

So many of the devices presented in the analysis have been discussed in detail throughout this document that a thorough discussion of each item is not necessary. However, a few observations regarding the use of these conventions relative to form will provide perspective.

The form of Pixinguinha’s “Lamento” is a little tricky. The tune follows binary form (*a a b b*) with asymmetrical phrasing in the *a* sections. It consists of an *a* section with an 8-bar phrase followed by a 10-bar phrase and a 6-bar phrase. The *b* section consists of two 8-bar phrases. The *a* and *b* phrases are marked with rehearsal letters with circle enclosures and all phrases end with double bar lines in order to facilitate following the form in the transcription with ease. Ribeiro uses entradas, conventional phrase endings and other devices to clearly outline form.

A number of observations can be made regarding Ribeiro’s use of conventions, textures, and developmental ideas to demarcate form in “Lamento.” 10 and 6-bar phrases generally end with conventions derived from 3rd surdo variations, i.e. upbeat 8th notes in the bass drum and triplet figures. Ribeiro also makes frequent use of 8th note triplets



performed on the hi-hat cymbals as phrase endings. Each recurring section within the form tends toward particular orchestration and rhythmic characteristics just as each section has particular harmonic quality. The 10-bar phrases typically include repeated rhythmic cells, hemiolas, or odd groupings as developmental devices. This makes the odd phrase length feel natural. The 6-bar phrases tend to be very syncopated incorporating funk stickings during the melody. This gives the 6-bar phrase a distinct quality. In contrast, following the complex developmental 10-bar phrases during the keyboard and bass solos, the 6-bar phrases are straight samba time giving a feeling of resolution to the ends of the *a* sections.

The *b* sections tend to be more adventurous rhythmically, incorporating 8th-note and 8th-note triplet motion as well as hemiolas and odd groupings. The second 8-bar phrase of each *b* section is more straight providing balance the more syncopated antecedent phrase. At m. 49, the first *b* section, Ribeiro and bassist Paulo Paulelli play 3rd surdo-type phrasing emphasizing the upbeat in 8th-note time. The expected sense of telecoteco rhythm is suspended until the resolution at m. 57.

At m. 65, the next *b* section, analysis reveals a complex subtractive system of phrase development. Ribeiro performs a motive implying 7/8 meter in m. 66, diminished by the value of one 8th-note in each of three successive repetitions. Another complex design occurs in the *b* section at m. 145. The use of hemiolas based on dotted 8th-notes or groups of three 16th-notes have been discussed at length throughout this document. Here, Ribeiro strings together odd groupings of 3, 5, 7 and 9. The sequence actually begins two measures before 145 with 3-groupings and extends all the way through the first 8 bars of

a *b* section. Ribeiro resolves with a familiar telecoteco variation and sets up the bass solo with a clear triplet-based convention in mm. 159–160.

Ribeiro created a sense of continuity within the performance by making regular use of a particular telecoteco variation. This signature rhythm, labeled “a” and marked with a slur at each occurrence, is typically 5 bars long, defined by the telecoteco rhythm in the ride cymbal. It occurs at the beginnings of phrases in either the *a* or *b* sections.

Ribeiro performs a contemporary funk sticking samba orchestration throughout Paulo Paulelli’s bass solo beginning in m. 161. The final *b* section of the bass solo is especially interesting, incorporating some 3rd surdo-type 8th-note triplet figures (mm. 225–232).

Example 6.14 "Lamento" drums: Edu Ribeiro ♩ = 130

a melodic approach to phrasing, accenting melody and rhythm section figures

(locomotion on hi-hat)

telecoteco accents split between the hands

convention (3rd surdo)

funk / contemporary sticking

a entrada

rhythmic cell

telecoteco accents split between the hands

rhythmic cell

convention (3rd surdo)

funk / contemporary sticking

8th note motion, similar to a 3rd surdo convention, suspends the resolution of telecoteco

(b) 49

55

a

61

hemiola

subtractive process

7/8

(b)

67

6/8

5/8

4/8

resolve to straight samba

"t-ride"

a

rhythmic cell

73

triplet convention

3

3

a

keyboard solo

entrada

hemiola

79

85

a

91

rhythmic cell

triplet convention

97

entrada

a

convention (3rd surdo)

103

funk / contemporary sticking

"t-ride"

109

a

rhythmic cell

115

entrada

rhythmic cell

121

convention (3rd surdo)

127

hemiola

b

a

133

139

3 3 3 3 5

phrase development using odd groupings (groups of 3, 5, 7, and 9)

**b** 145

5 5 5 9 5 9 5 4

rhythmic cell

151

7 5 3

triplet convention

157

3 3

bass solo

a

funk / contemporary sticking

163

169

175

triplet convention

3

a

entrada

181

187

entrada

193

5 groupings

199

entrada

triplet convention

205

entrada

b

211

217

hemiola

223

b

8th note and triplet motion suspends the resolution of telecoteco

229

a

triplet convention

235

## **CHAPTER 7**

### **METHODS**

This chapter includes a selection of methods for the drum-set that I have designed, inspired by my recent study of contemporary samba-jazz. I selected my research topic not only out of a desire to fill a void in knowledge, but also because of my love for Brazilian music. Separate from my scholarly interests, as a performer and ensemble director it is my goal to apply the concepts presented in this document in a practical way. My own professional outlets include performing in Brazilian-jazz groups, teaching private drum-set and percussion lessons and conducting university Brazilian percussion ensembles. With this in mind, I have developed a series of pedagogical methods addressing essential rhythmic vocabulary and coordination skills directly applicable to contemporary samba-jazz drum-set performance. These methods are not intended to be comprehensive in terms of covering every manner of playing samba and Brazilian rhythms on the drum-set; that would be a separate work. The studies included are limited to a selection with immediate and direct application to stylistic performance of contemporary samba-jazz beyond the repetition of cyclic rhythms. My intent is for any drum-set student using these methods to be able to listen to contemporary samba-jazz and hear the same rhythms, conventions and phrasing concepts performed by the top practitioners of the art form.



## **Contemporary Samba-Jazz Drum-set Methods**

The following methods are included in this chapter:

Ritmos Brasileiros No. 1: “T-Ride”

Ritmos Brasileiros No. 2: Samba nos Pratos and Samba na Bateria

Contemporary Samba Form

Ritmos Brasileiros No. 3: Contemporary Funk Sticking Samba

Ritmos Brasileiros No. 4: Hand Independence Exercise

## RITMOS BRASILEIROS NO. 1 SAMBA "T-RIDE"

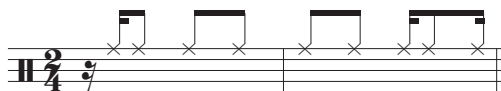
Play the following telecoteco variations on the ride cymbal or hi-hat. Accompany with the bass drum and hi-hat-with-foot variations below. Then apply them to the phrasing examples on the next page.

"T minus 1"

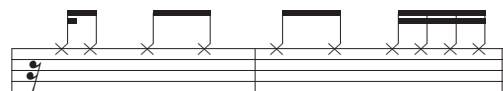
As a variation, add one or more notes in the left hand, supporting the telecoteco rhythms.

Orchestrate the added left hand note(s) with snare drum, cross-stick, toms, etc.

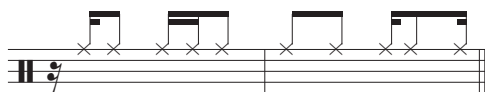
Var.1



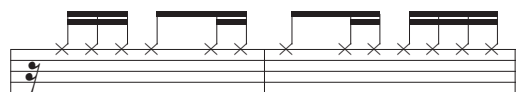
Var.2



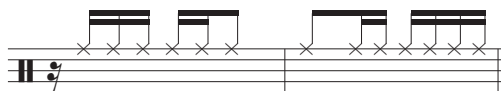
Var.3



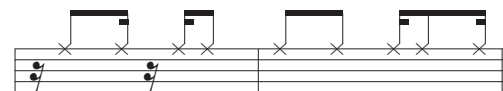
Var.4



Var.5



Var.6



Var.7



Var.8



Bass drum and hi-hat variations.

Var.1



Var.2



Var.3



Var.4



Var.5



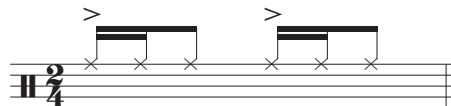
**PHRASING:** 16-bar phrase. Select a "t-ride" variation to correspond to each letter in the phrase below. Perform a hemiola in mm. 11–14, then play the original "t-ride" variation or a fill. End the phrase anticipating the top of the form with an accent and tie it over to further punctuate the form.

**Example:** Following the instructions above will result in a 16-bar form with contemporary samba-jazz phrasing such as the example below..

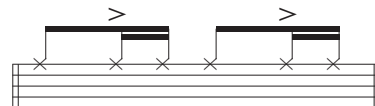
## RITMOS BRASILEIROS NO. 2: Samba nos Pratos and Samba na Bateria

Combine the following samba ride patterns with the typical bass drum and hi-hat combinations below. Perform the telecoteco variations in the left hand.

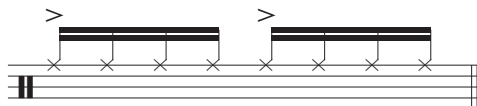
Var.1



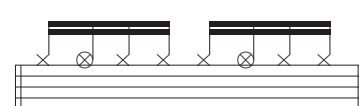
Var.2



Var.3



Var.4



Var.5



Var.6



### Bass drum and hi-hat variations

Var.1



Var.2



### Telecoteco variations

Var.1



Var.2



Var.3



Var.4



Var.5



Var.6



## CONTEMPORARY SAMBA FORM

Orchestrate samba rhythms using the ride and feet patterns provided in *Ritmos Brasileiros: samba nos pratos and samba na bateria*. Use the entradas, telecoteco variations, phrase development examples, and phrase endings to play the contemporary samba form outlined below.

### ENTRADAS

entrada1

entrada2



entrada3

entrada4



entrada5

entrada6



entrada7

entrada8



### TELECOTECO

telecoteco1

telecoteco2



telecoteco3

telecoteco4



### PHRASE DEVELOPMENT

cell1

cell2



cell3

cell4



hemiola



hemiola



5 grouping



## PHRASE ENDINGS

ending1

ending2



ending3

ending4



Entradas and hemiolas can also be played as endings.

## CONTEMPORARY SAMBA FORM

entrada

telecoteco

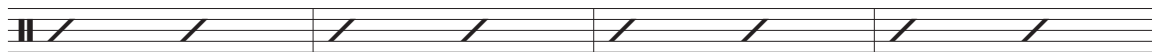


phrase development



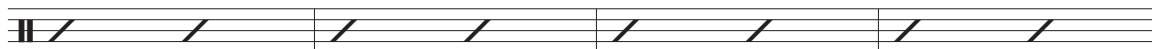
telecoteco

phrase ending

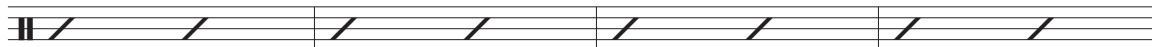


entrada

telecoteco



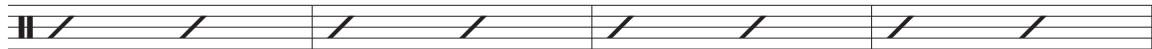
phrase development



telecoteco



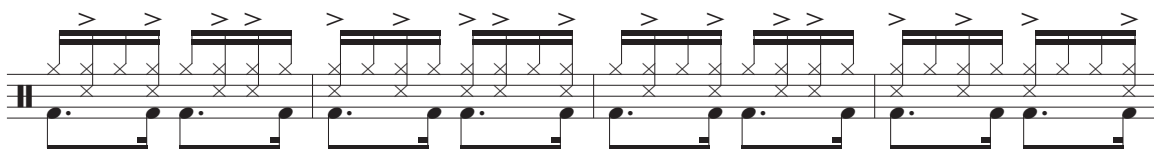
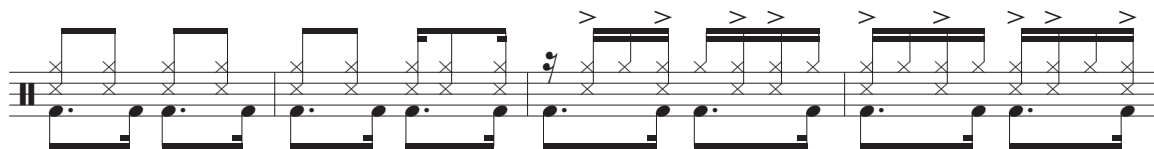
phrase ending



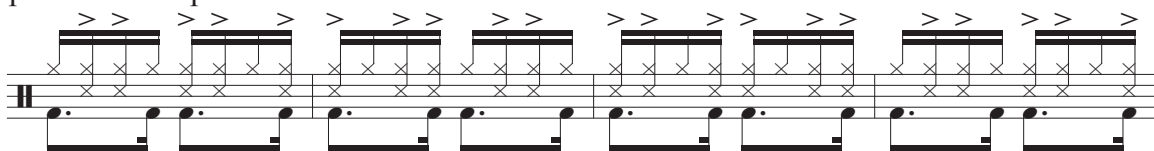
## CONTEMPORARY SAMBA FORM EXAMPLE

entrada

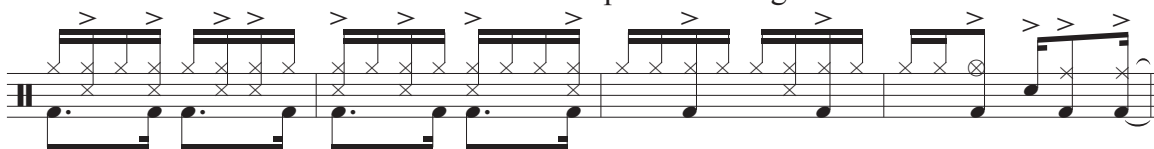
telecoteco



phrase development

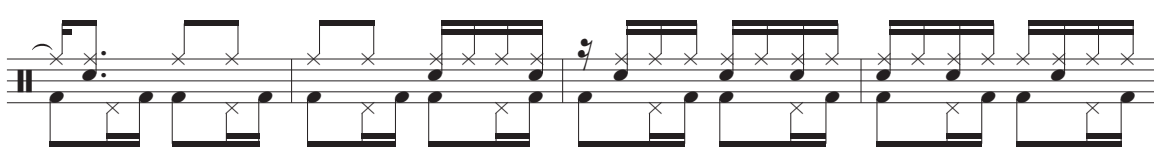


phrase ending

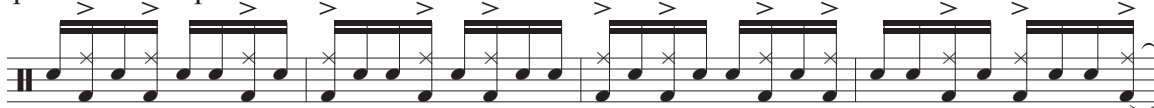


entrada

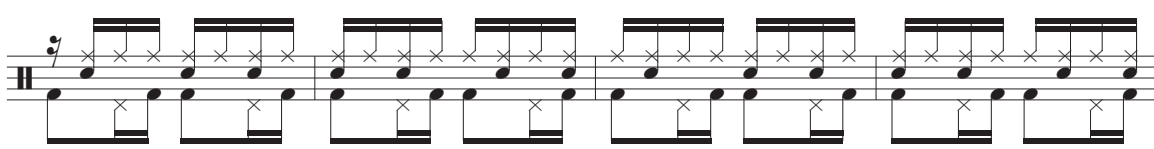
telecoteco



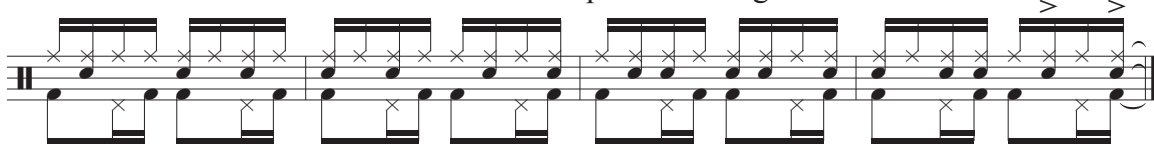
phrase development



telecoteco



phrase ending





# RITMOS BRASILEIROS NO. 3: CONTEMPORARY FUNK STICKING SAMBA

Combine the funk stickings provided with the 3rd surdo variations below on the bass drum.

funk sticking 1

L R R L R L R R L R R L R L L R

funk sticking 2

L R R L R L R R L R R L R R L R

Var.1

Var.2

Var.3

Var.4

Var.5

Var.6

Var.7

Var.8

Var.9

Var.10

These exercises, inspired by Kiko Freitas and Celso Almeida, were developed to increase independence between the hands in a stylistic manner.

The musical notation for the 'The Alphabet' exercise is presented in three parts: 'right hand', 'left hand', and 'hands together'. The time signature is 2/4. The 'right hand' part consists of two measures of eighth notes: G4-A4-B4, C5-B4-A4, and G4. The 'left hand' part consists of two measures of eighth notes: G3-A3-B3, C4-B3-A3, and G3. The 'hands together' part consists of two measures where both hands play the same sequence of notes simultaneously: G4-A4-B4, C5-B4-A4, and G4 in the right hand, and G3-A3-B3, C4-B3-A3, and G3 in the left hand.

hemiola

A musical score for a 12-measure piece in 2/4 time, featuring a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing rests. The piece ends with a double bar line and repeat dots.

## CONCLUSION

The goal of this study of contemporary samba-jazz drum-set has been to gain a deeper understanding of performance practice in this highly specialized 21st century music. In addition to analyses of recorded performances and live observations in Brazil, interviews with top representatives have been essential to presenting an accurate and relevant representation. In particular, the personal and professional insights of Ribeiro, Almeida, Montagner, Bolão, and Silva have been invaluable to gaining an insiders' perspective.

The objectives of this document have been two-fold. First, to identify tangible conventions of Brazilian-jazz and specific approaches to performing Brazilian drum-set rhythms beyond the repetition of one or two-bar examples. Second, to show that contemporary musicians are blending jazz and other styles with Brazilian rhythms, pushing the creative boundaries of the music, while simultaneously maintaining a strong connection to its Afro-Brazilian roots. Ribeiro, Almeida, Montagner, Barata, Bahia and their peers are contributing to a unique Brazilian drum-set heritage, influenced by jazz and the American drum-set tradition as well as other international styles.

As mentioned in my preface, Henrique de Almeida, Sergio Gomez, and Sergio Bellotti are among the Brazilian drum-set practitioners who have published method books recently. These resources contribute to an existing catalog of media emphasizing

the adaptation of traditional percussion rhythms to the drum-set. The background information, materials and pedagogical methods are all first rate. Each author contributes contemporary drum-set rhythms for samba in addition to traditional approaches. However, as with previously existing materials, these are limited to 2 and sometimes 4-bar variations. They lack examples of contemporary conventions in the context of phrase development and form.

When we listen to contemporary Brazilian music and consider the testimony of the top representatives in São Paulo and Rio de Janeiro, it becomes apparent that the view of Brazilian drum-set playing as the adaptation of percussion rhythms is a narrow and dated one. As I document in chapter 5, the drummers of today learned their craft by playing in clubs, studying their predecessors, and listening to American pop, funk and jazz as well as Cuban music and myriad of styles. They did not learn Brazilian rhythms by playing in batucadas in the streets of Rio. We have seen that traditional Brazilian rhythms are integral to contemporary music. However, if we want to learn to play Brazilian music and acknowledge the 21st century, then we have to take these other facts into consideration. Therefore, it should be no surprise that Ramon Montagner cited Vinnie Colaiuta, Dennis Chambers, Blakey, Roach and Bill Stewart as his influences. He talked about playing more traditionally in a samba *gafieira* band vs. a more free samba-jazz setting. He also talked about playing ska, funk, jazz, fusion and pop. It is clear then that today's Brazilian drummers are cosmopolitan musicians, aware of divergent styles and subtle differences between branches of genres both within and outside Brazilian music.

What I have done in this study is to focus on samba as a means to present a meaningful document within reasonable constraints of length and scope. But I have done so in a way that looks directly at the music played by contemporary practitioners. I have transcribed and analyzed performances by Almeida, Ribeiro, Barata and Bahia in order to present an accurate representation of what the top musicians are performing today. My analyses have taken these recorded performances and broken them down into finite components, i.e. entradas, conventions, rhythmic cells and telecoteco, for the purpose of perceiving how they are put together to serve the music.

Scholars and player-teachers of Brazilian drum-set need to now conduct studies and produce materials relevant to 21st century developments. Let us rely on the multitude of exceptional resources already produced by Bolão, Uribe, Bellotti, Gomez, and Almeida for the fundamentals of Brazilian percussion and their adaptation to the drum-set. Progressive scholarship should contribute insights into this new musical era. Proposed projects might focus on: the stylization of folk rhythms in contemporary jazz, such as maracatu and baião; or the many faces of samba, i.e. how does a Steve Gadd fusion samba differ from a contemporary Brazilian samba vs. samba in American big band jazz.

Innovators in contemporary Brazilian music such as Hamilton de Holanda, Chico Pinheiro, Yamandu Costa, Trio Corrente and Gruppo Curupira are composing, performing and improvising art music at the highest level. They combine virtuosic skill and musicianship, compositional and aesthetic elements of jazz and international music styles with the rich heritage of Afro-Brazilian rhythms. It is clear that these musicians take pride

in their Brazilian roots. After all, the unique Afro-Brazilian and Euro-Brazilian elements are what differentiate their music from American music. The most successful Brazilian-jazz musicians of today have tapped into the Afro-Brazilian traits of the music as a means to creative freedom. This approach allows room for jazz and funk rhythms to displace some of the bar to bar minutia of traditional rhythms. I think we will hear a continuation of this trait in the near future. Their mission to produce music of the same caliber as the top artists in any genre while maintaining their Brazilian identity will continue to produce compelling outcomes. It is this combination of breaking new ground while acknowledging the music's roots that results in such infectious music.

I hope that this work contributes meaningfully to knowledge of contemporary samba-jazz and that it may inspire others to investigate this rich 21st century music. For me, it will serve as a foundation for further study, performance and enjoyment of Brazilian music.

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